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# VIDEO magazine

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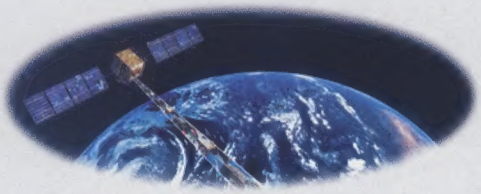

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**Cover:**
EAD's Theater-Master control center with AC-3, flanked by Runco's AC-3 ready LJR-II laserdisc player and Pioneer's VSX-99 Elite receiver with AC-3. Photograph by Les Morsillo; LJR-II courtesy Sound by Singer, Ltd., New York City.


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Number 2

Audit Bureau of Circulations

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CHANNEL ONE

# *A tale of two formats*

This month's cover story, by contributing editor Jonathan Takiff, will tell you all you need to know about Dolby's new digital surround system, a six-channel sound processing technology known by the abbreviated handle AC-3. The story is packed with information about how AC-3 will be applied, how it works, how it sounds, and about the first generation of AC-3 components. We first reported AC-3 was on the way last June, and predicted it would take about a year to land on shelves. This seems to be the case. Don't be put off by the fact that the first decoders and laserdisc players will be relatively expensive. This is partly because they're made by high-end audio companies with exacting specifications. AC-3 is intended for the masses and components with a wider range of prices will be arriving as the technology establishes itself. And we've little doubt it will.

•

One of the intended uses for AC-3 is as the audio component of the digital video disc format developed by Toshiba and Time Warner, which is expected to be introduced sometime next year. DVDs are going to shake up the video world in a big way with their ability to hold high-quality versions of complete movies on individual five-inch CDs. This applies whether DVDs come in one format or two, holding 10 gigabytes per disc or 7.4. The Sony and Philips camp, which has developed a DVD format with the latter capacity, surprised many industry watchers, including ourselves, by promising to forge ahead with its system despite a massive display of corporate firepower from Toshiba, Time Warner and a gold-plated phalanx of allied film studios and manufacturers.

Indeed, the format war over DVD that many industry players had hoped to avoid is already going on between backers of the two systems out of sight of the buying public, with advocates making numerous claims about each DVD's capacity, cost, compatibility, deliverability and user friendliness. We'll have more to report about this in coming months, but none of this jockeying for advantage undermines the DVD's remarkable promise.

•

Finally, a personal note. This isssue is my last as editor of *Video Magazine*. The publication, as reflected in the accompanying masthead, has been acquired by Hachette-Filipacchi Magazines, publisher of *Stereo Review, Popular Photography* and other fine technology-oriented magazines. It's been a great ride helping to chronicle the growth of home video over the past decade. I've enjoyed it immensely, as well as the opportunities I've had to meet and speak with our readers over the years. Products that once seemed the stuff of science fiction have become everyday conveniences and, as the still newer technologies we've been covering establish themselves, the story can only get better.

Stan Pinkwas

Stan Pinkwas
Editor


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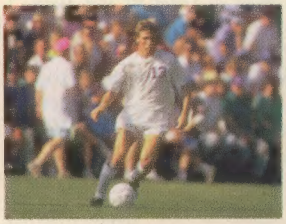

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# VIDEO ADVERTISER Q&A

**Karin Candussio, Marketing Manager for FAST Electronic, discusses desktop video editing.**

**Q** What is Non-Linear video editing?

**A** Non-Linear editing is the common term used in describing the computerized style of editing. Basically, you take your footage from your camera and digitize it to your computer's hard disk. From here you have the ability to randomly piece clips of video together, and when it is assembled to your liking, you record your video back out to tape. You can find products with these capabilities ranging from $1,000 to $50,000 depending on your needs. One of these products is the Movie Line from FAST Electronic. The Movie Line combines innovative hardware with the leading video editing software, offering a very powerful solution to your video editing needs.

**Q** What type of computer will I require?

**A** A 386 or better PC with at least 8 MB of Ram is all that is needed for the Movie Line. Hard disk storage requirements vary, depending on the length of video you wish to produce, but a good rule of thumb is 10 MB of available storage for every minute of video you wish to edit (this includes audio).

**Q** What is included with the Movie Line?

**A** The Movie Line features include non-linear editing, 2-channel switcher, titling and keying capabilities, video overlay, and built-in TV-Tuner. The Movie Line also comes bundled with Adobe Premiere, AutoDesk's Animator Pro, and XingCD for creating CD-ROM titles. The Movie Line from FAST has a suggested retail of $995.

## *Letters from our readers*

### 3-D unmasked

James Mattison's "Feedback" letter (March) about "Video Magicians" (Jan.) could use some help. The 3-D effect observed by placing a dark filter over one eye is known as the Pulfrich illusion. It is based upon the fact that the rods and cones that make up the retina have different response times to light. By placing a neutral density filter over, say, the right eye, the cones are in effect shut down, leaving the rods, which react more slowly to light, as the basic sensor. When one views an image having certain side-to-side movement, the filtered eye sees the moving object at a point slightly behind that of the uncovered eye, producing a time parallax the brain interprets as spatial parallax. The effect can be quite good, though most commercial users of the technique fail to impress for more than a few moments at a time.

Daniel L. Symmes
President, 3D Video
Woodland Hills, California

### Nobody missing

I believe Ken Korman is mistaken when he says *Once Upon a Time in the West* was the only Sergio Leone western not to feature Clint Eastwood ("Editor's Choice," March). I'm sure I came across a western on the American Movie Classics cable channel titled *My Name is Nobody* featuring Henry Fonda. Check it out!

Tim Catley
Youngstown, Ohio

**Editor's Reply:** Good guess pardner, but *Nobody's* director is spaghetti auteur Tonino Valerii.

### Not so fast

Now that you've explained in detail how to install a CD-ROM player on a PC ("Hot-Rod Your PC," Mar.), perhaps you could write a similar one on installing a CD-ROM on a Macintosh. It would go like this: Plug CD-ROM player into Macintosh. Turn on Macintosh.

B. Freer Freeman
Arlington, Virgina

### Warranty interest

I read your article on extended warranties ("Warranty Roulette," March) with growing dismay. You certainly show retailers in a bad light! We do not sell an ESP unless the customer requests one. Instead, we have prospered by providing friendly, personal service. It is unfair to imply that all retailers are after the quick buck. Many of us are more interested in developing long-term relationships. Most electronics fail early on if they are going to do so at all, so a manufacturer's warranty will provide for most problems.

Steve and Rosemarie Fry
Tahoe City, California

### Pressure tactics

You certainly hit the nail on the head with your article on extended service plans . As a former store manager for a

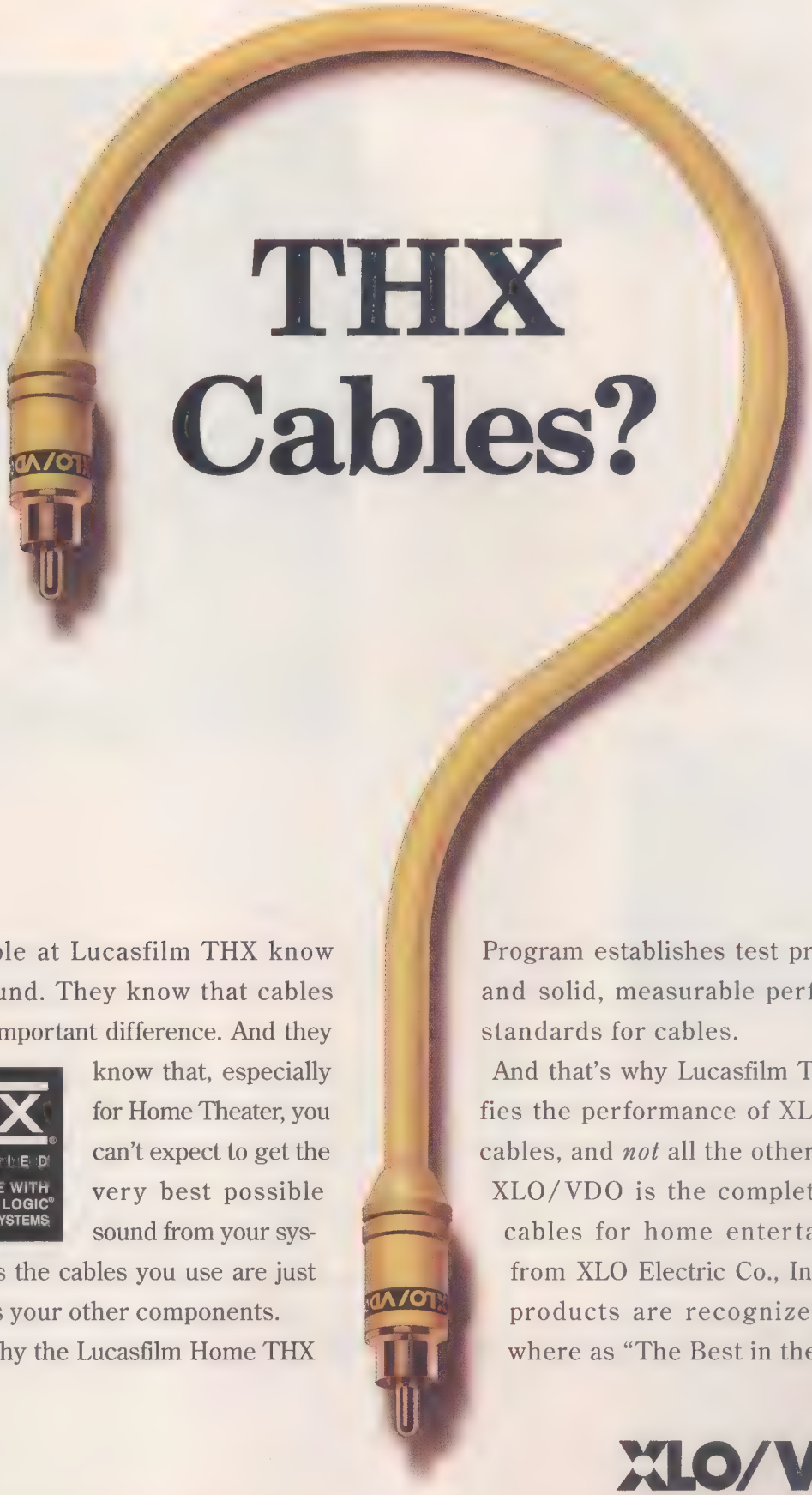
now-defunct major retailer, the pressure to sell ESPs was enormous. For the company, it was much more important to meet ESP sales goals than hardware sales goals. I saw many people fired for not meeting them, and the stress was horrendous. I left the profession because I couldn't continue being part of the deception.

Ed Hedrick
Manassas Park, Virginia

### For the record

The Mitsubishi 1250 Front Projector in April's "Videotests" should have received a V-Rating of 4 instead of 3, which appeared due to a production error. ■

*Send letters to Feedback, Video Magazine, 460 West 34 Street, New York, NY 10001; fax to 212-947-6727, or send via CompuServe to 75147,1255 or the Internet to 75147,1255@compuserve.com. Letters may be edited for clarity and space.*



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## Meryl Streep, stuntwoman

Advances in digital technology allow crafty filmmakers to fake just about anything. Action sequences that once required the best stunt men now typically call for state-of-the-art computers. But when it came time to design the thrilling whitewater rafting sequences of *The River Wild* (MCA/Universal cassette and laserdisc), director Curtis Hanson (*The Hand That Rocks the Cradle*) decided there was no substitute for the real thing.

"Curtis said, It would be so good if it were really you, " remembers *River Wild* star Meryl Streep with a laugh and only a slight roll of the eyes. "And I said, 'But if it's really me, I could die and your movie will be over."

**Fearless:** Streep at the oars on a wild ride.

Streep plays a former rafting guide on a family river excursion who gets hijacked by a band of fleeing thieves. Not known as an action star, Streep nevertheless rose to the occasion. According to one of her instructors, she actually became a professional-grade rafter by the time filming was complete. "I was motivated by fear," Streep told *Video Magazine*.

Both Streep and co-star Kevin Bacon each took at least one major spill in the churning water of the film's Montana and Oregon locations, giving director Hanson a couple of unforgettable scares. One climactic scene in particular seemed to stick with the cast and crew.

Twice Streep had flawlessly executed one of her most difficult whitewater sequences. Then it was discovered the camera had been knocked askew by the powerful water, ruining the shot. It was the end of a long day's shooting, and Streep said that she thought she was too tired to do it again. Hanson asked her to do it anyway. "She kind of zigged when she should have zagged and got thrown over," Hanson explains. "She went a couple of hundred yards tossing and turning in the so-called Maytag effect. She was angry—*at me*. But Meryl got over it. It was the nature of the beast in making this movie."

**—Ken Korman**

## Is Z-Space ze place for 3-D?

DMA's Prince with a roadster in Z-space

Imagine video images so real, you reach out to touch them. That's what Dimensional Media Associates of New York says it has with its new High Definition Volumetric Display. The system projects 3-D images of objects, both stationary and in full-motion, that look as if they're suspended in real space, not on a screen. The most riveting example I saw was of a free-standing perfume bottle that appeared to float in the air over the projector at DMA's downtown lab. I could actually walk around the small image and shine a flashlight on it.

DMA president Jonathan Prince says the system can take images from any video source, including CD-ROMs, and project them as aerial images in an area Prince calls "Z-space" that can range from inches to 20 feet, diagonally, with vertical and horizontal fields of view up to 120 degrees. You can see some of these images floating in front of the display windows at Bradlee's, a department store on Manhattan's Union Square. DMA says it is working on a variety of projects, including some with game companies to produce low-cost home units, and says that a TV-style display for under $400 could be available by 1996.

**–Stewart Applegath**

## Video's tapeless new high Flyer

When the Video Toaster debuted in 1991, it offered unprecedented value for creating special effects, animation and titles. NewTek, the Toaster's creator, is again at the cutting edge of desktop editing with the Video Toaster Flyer, a tapeless, or non-linear, editing system. Instead of copying video from one cassette to another, video and audio signals are digitized and stored on hard disc drives. You can edit, trim, refine and revise to your heart's content, without worrying about generation loss–and without waiting for tapes to cue. Non-linear systems have been around for years; witness Avid's professional system and Adobe Premiere. What makes the Flyer a breakthrough is its ability to deliver what NewTek says is D-2

**THE NUMBER**

**33**

Percent of homes with four or more TV sets.

## QUOTE OF THE MONTH

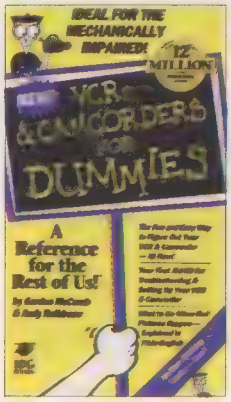
"By the end of the century, there definitely will be, in my view, big-screen TVs, flat-screen TVs and computer-TV hybrids in many, many homes."

–REED HUNDT
chairman, Federal Communications Commission

## Video book beat

Here's a quarter of intriguing new books to add your video reading list:

• *Being Digital* (Alfred A. Knopf; New York) by Nicholas Negroponte explores new possibilities in an age of digital technology. Negroponte, head of the Media Lab at the Massachusetts Institute of Technology, has a long track record for making predictions that come true. In this well-written tour of the digital landscape, he asserts that video rental stores will be driven out of business in less than 10 years by more efficient forms of digital delivery, that anyone will be able to operate as an unlicensed TV station, and that individuals will be able to run electronic video services over computer networks in the same way that 57,000 Americans now run computer bulletin boards.




• *VCRs and Camcorders for Dummies* (IDG Books; San Mateo, CA) by *Video Magazine* contributing editor Gordon McComb and Andy Rathbone is aimed at "techno-klutzes" and may just be the simplest, most basic home video book ever. It promises to end blinking VCR clocks, but delivers much more. From editing and hook-ups to troubleshooting, all the basics are here in short, reference-size bites. *Dummies* is the perfect antidote to those poorly written VCR and camcorder instruction manuals, and would make a perfect gift for a beginning video hobbyist.

• *Interactive Television* (McGraw-Hill; New York) by Winston William Hodge offers technically inclined readers a good overview of the digital technologies being used to create interactive multimedia TV systems. Video-on-demand, image compression, video servers and set-top boxes are discussed in detail, along with other important parts that make up the new engines of video.

• *The Fall of the U.S. Consumer Electronics Industry: An American Trade Tragedy* (Quorum Books; Westport, CT) provocatively chronicles a decades-long trade battle waged by Zenith Electronics against what's described as "a powerful international conspiracy that once monopolized worldwide radio–and later television–manufacture." Author Philip J. Curtis, a lawyer who participated in many of the actions described in the book, argues it was no accident that consumer electronics manufacturing shifted from the U.S. to cartelized Japanese companies. **—Frank Beacham**

broadcast quality at a reasonable price. Besides video, the Flyer can record and mix four sets of synchronized stereo sound tracks, with CD-quality.

Instead of standard MPEG video compression, the Flyer uses a proprietory system that NewTek says provides higher quality images with fewer artifacts. Flyer editing is simplified by a storyboard-style interface. Each video clip, audio clip, transition, animation or graphic element appears as a single box in the storyboard sequence. All the special effects of the Toaster can be used as scene transitions. Audio and video can run for different time durations, to create split edits.

Now about that price: The Flyer goes for $4,995, but you'll also need a Toaster, a Commodore Amiga computer (U.S. courts will soon decide who takes over Amiga manufacturing from the bankrupt Commodore), as well as a time-base corrector, and a couple of hard disc drives with at least a gigabyte each (the bigger the drives, the more video you can record). This means you'll need from $12,000 to $15,000 for a complete Flyer system. That's not peanuts, but it's less than a tenth what this capability cost using videotape a decade ago, and less than half what non-linear, broadcast-quality Avid editing systems still cost.

**– Cliff Roth**

## TIMESHIFT
### TEN YEARS AGO IN VIDEO MAGAZINE

**Japan's video giant Matsushita recently announced a completely new type of flat, color TV. According to spokesmen, the new technology has "no size limitations." The model shown in Tokyo had a 10-inch picture, was 14 inches high, 14.6 inches wide–and only 3.9 inches deep... Projection TVs are selling like oversized hotcakes and just may become the newest video craze. Americans bought almost 200,000 in 1984 and are expected to gobble up a quarter-million more this year...Recently released figures prove that the Beta format continues to lose its place in our hearts–despite all the diehard reports that Beta does everything a VCR should do, only better than VHS...Is that a color TV in your pocket? It could be. Sanyo is going to sell a 3-inch flat-tube color model in Japan this fall for about $385...A Texas motel has been found guilty of signal theft in a suit brought by HBO, ESPN and a local cable company...Magnavox, Philco and Sylvania have a new kind of camcorder for those legions of VHS owners interested in one-piece shooting. It uses a full-size VHS cassette, not the mini TC-20...The parents of nearly 1,100 Nashville children feel safe tonight–"videoprints" of their kids are on file with the Nashville Police Department thanks...Video stores are setting up drive-through windows so renters don't have to shut off the Chevy and face the elements or long lines; drive-through giant Fotomat is testing the idea in 54 stores...Video pirates will have a tough time getting counterfeit copies of RCA/Columbia tapes into retail stores. The programmer now stamps its cassette packages with "Authentiseal," a "latent image" anti-counterfeiting system....Now you can get quarterback Dan Fouts to throw that surprise bomb on third-and-one with Halcyon, a new interactive videogame system from RDI. "It's the answer to a dream people have had for centuries," says RDI president Rick Dyer, "to take part in a story and make decisions that affect the outcome."**

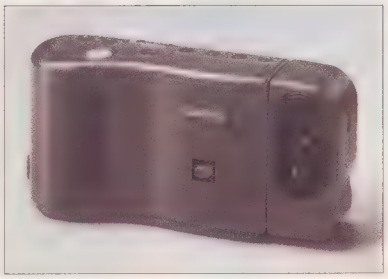
MAY 1985

BY STEWART APPLEGATH

# *An LCD camcorder, an onscreen guide and home theater A/V receivers*

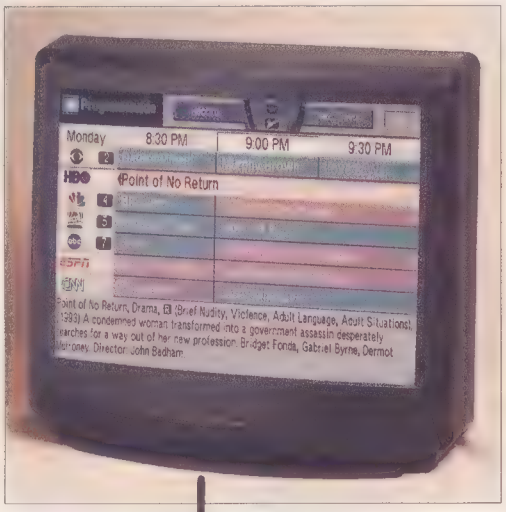
## SONY'S SWIVEL SHOOTER ▶

Sony's CCD-TRV30 ($1,099) is a palm-sized 8mm camcorder with multiple shooting and viewing options, thanks to a three-inch color LCD screen. Mounted on a 270-degree swivel, the screen swings out from the side of the chassis to reveal a speaker and other controls. You can shoot using the LCD or a traditional viewfinder, get in close with a 12x variable-speed zoom, or add zing to your footage with such digital effects modes as black-and-white, mosaic and sepia. And you can watch your videos on the LCD screen using a built-in stand. (For further info, circle 113 on your Reader Service Card)



## ◀ATTENTION GRABBER

With Casio's svelte QV-10 LCD digital still camera ($700) you can see the images you shoot thanks to a 1.8-inch LCD color screen. You can watch your pictures on a TV, record them on a VCR, or transfer them to a personal computer. Up to 96 images can be stored or deleted in the camera. The QV-10 employs a high-speed shutter and an aperture-priority automatic exposure control so you can capture all you see. (For more info, circle 109 on your Reader Service Card)



## WORLD ▲ AT YOUR WINDOW

VideoGuide's interactive onscreen program guide ($99) is designed as a stand-alone companion to any new or older TV. It comes with a universal remote and provides up-to-the-minute, seven-day TV listings, including times, stations and descriptions. Also included in the basic subscription fee of $4.95 a month are one-touch VCR recording and thematic sorting of program listings. For small additional fees, VideoGuide lets viewers access news reports from AP and UPI, and sports scores with summaries of games and games-in-progress. (For more info, circle 102 on your Reader Service Card)

## MOVE TO THE GROOVE ▶

Sennheiser's IS 850 Digital cordless infrared headphone system ($1,295) allows you to cut loose without sacrificing audio quality. With a high-resolution analog-to-digital converter and an anti-aliasing filter, the headphones reduce noise and artifacts as they process incoming frequencies. The headphones run on two AA batteries that Sennheiser says will give you four hours of listening freedom. (For more info, circle 101 on your Reader Service Card)

## ◀ONKYO A/V RECEIVER

Onkyo's Integra TX-SV727DSP A/V receiver ($750) is one of the first powered by Motorola's 24-bit 56004 digital signal processor chip. The microprocessor promises enhanced performance, features and functions. Onkyo says it reproduces the complexity of a live soundfield and improves channel separation and signal-to-noise performance. The TX-SV727 is rated at 100 watts per channel stereo and allows multiple source assignment: You can watch hi-fi TV in one room and play CDs in another. (For more info, circle 104 on your Reader Service Card)

## SLEEK SANYO ▶

Affordable and simple describe Sanyo's VM-PS12 8mm camcorder with a breakthourgh suggested price of $499. With a 3x mechanical zoom, optical viewfinder, auto shutter speed adjustment and auto white balance, the PS12 gives you the ability to record without complication. It includes a flying-erase head for clean stops and starts, high-speed picture search and an AC adapter/charger that "refreshes" your battery. (For more info, circle 111 on your Reader Service Card)

## ▼ IMAGES IN A SNAP

Play Inc.'s Snappy Video Snapshot ($199) claims to be the world's first high-definition video grabber. Snappy connects easily to your PC or laptop parallel port and can gobble any video source, be it tape, TV, laserdisc or camcorder. Play says Snappy brings sharp, network-quality stills to PC owners by using a custom-made HD-1500 chip. With the graphics tools that are included, you can retouch video stills and distort, composite or morph yourself into someone or something else. (For more info, circle 107 on your Reader Service Card)

## SUITE EDITING ▶

Videonics' Edit Suite ($699) A/B roll, multiple-format edit controller is designed to make video editing easier. It's compatible with other mixers and can manually or automatically control up to four source decks and one recording VCR. The suite includes a professional-quality jog/shuttle wheel, edit-decision list storage/export (which allows off-line work to be transferred to more sophisticated systems), a backlit LCD display and support for most control protocols. (For more info, circle 108 on your Reader Service Card)

## MANY ROOMS, ONE SOURCE ▼

Sonance's MRC100 ($699) is a multiroom audio/video switching system designed to service several rooms with a minimum of fuss. The MRC100 frees you from selecting a source on your receiver: Just switch on your VCR, laserdisc player or other home theater equipment, and the switcher senses the signals and sends them to your monitor. You can also operate music components in one room at the same time you're watching video in another. (For more info, circle 106 on your Reader Service Card)

## ◀ CANONADE

Canon's SV-15 loudspeakers ($199/pair) can also be used as satellite-surround speakers in your home theater room. By using an acoustic mirror to disperse high frequencies, Canon says the SV-15 creates a stereo image over a larger area than conventionally designed speakers. With built-in magnetic shielding, you can also use the SV-15 on or near your TV without worrying about distortion. (For more info, circle 110 on your Reader Service Card)

## ◀ SLEEK AND SMART

Soundstream's Touch•1 R•3 programmable remote control ($249) can downsize your remote control workload. Not only can it program multiple commands under a single button, it can set an interval for the release of each command. As a result, your amplifier can power up before your laserdisc begins to play. The R•3 can learn component codes and comes with a 170-piece custom-labeling set. (For more info, circle 105 on your Reader Service Card)

# *Micro cameras and a desktop movie maker*

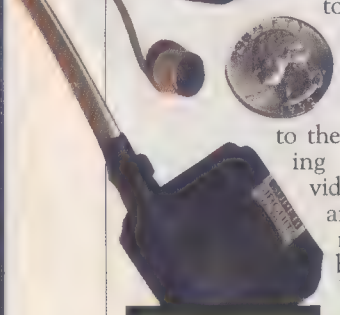
## SuperCircuits' PC-14P and PC-15P micro-video cameras

You've seen their images in hidden-camera interviews on 60 *Minutes* and point-of-view shots during sports events. They've probably recorded your own image in casinos, hotel lobbies and department stores.

**$579 RATING: ★★★★★**

**Mighty Minis:** The PC-15P color micro camera (left), a condenser mic and the PC-14P black-and-white camera (below).

Now they're poised to take off in the worlds of computer imaging, teleconferencing and robotics. Welcome to the incredibly shrinking world of micro-video cameras. These are video cameras mounted on matchbook-sized circuit boards, cameras so small they can be hidden in a necktie, behind a coat button or in a baseball cap. Yet, they're so good their images can be aired on network TV.



**$249 RATING: ★★★★★**

SuperCircuits of Austin, Texas (800-335-9777; online at info@ccd.scx.com) is a major supplier of tiny cameras and accessories to clients ranging from the TV networks to the CIA. These days, however, with micro camera prices starting under $150, video hobbyists are discovering a previously unaffordable category of equipment.

All the micro cameras sold by SuperCircuits use single 1/3-inch CCD sensors. Most offer between 380 and 450 TV lines of resolution and run on compact battery packs. And any can be custom installed. SuperCircuits will weave its cameras into a shirt, a jacket, a tie or a cap. They'll even drill peep holes through buttons.

We tested two of SuperCircuits' smallest, most advanced models, the PC-14P Microvideo Pinhole monochrome camera ($249) and the PC-15P Color Pinhole Microvideocam ($579). By using three-piece "pinhole" optics, rather than larger conventional lenses, the cameras offer incredible 90-degree angles of view with a depth of field ranging from 1.5 inches to infinity. The cameras were part of a super compact covert video taping system that included a two-pound Sony EVO-220 8mm VCR ($1,095) and a tiny condenser microphone ($9.95). The recorder is usually worn in a fanny pack, also included, often hidden under a jacket in the small of the wearer's back.

The PC-15P is billed as the world's smallest color pinhole video camera. It consists of two folding circuit boards that measure only 1.65-inch square. A 1/32-inch lens hole, about the diameter of a straight pin, is used for viewing. Our review unit came mounted inside a plastic case two inches square and three-quarters of an inch deep. The camera draws power from a seven-cell AA battery pack or a 12-volt 200-milliamp AC power supply.

At 330 horizontal lines of resolution and a low-light capability of 2.5 lux, this tiny camera delivered a sharp color image that compares in quality with many full-sized, single-chip consumer camcorders. There are no controls. You just plug it in. As the camera moves, an auto iris adjusts to the changing light conditions.

**Undercover:** Sony's EVO-220 8mm VCR, a suitable recorder for covert cameras.

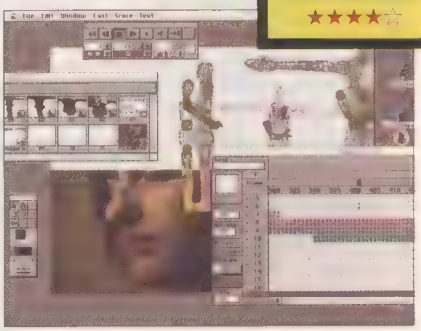
The PC-14P, says SuperCircuits, is the world's smallest pinhole video cam-

*continued on page 34*

## Macromedia Director 4.0 for Mac and Windows

Macromedia's *Director* 4.0 is a powerful timeline-based computer program that helps users control the animation of such elements as videos, graphics, text and audio to create multimedia productions. A relatively simple scripting language, LINGO, lets you add interactivity to your desktop movies. Regarded as the number one authoring program for the Mac, *Director* is now available in a Windows version, and both are compatible with each other: Any movie created in Mac *Director* can play on Windows *Director* without conversion and vice versa. You can also create "projectors" that will play your movie on other computers that don't have *Director*.

**$1,195 RATING: ★★★★☆**



**Desktop Auteur:** *Director* screen and windows showing cast members, score and controller.

Elements to be included in the movie can be created within *Director*, but files can also be imported from programs like *Adobe Photoshop*, an audio editing program like Macromedia's *SoundEdit 16*, an animation program such as *Swivel Pro*, or as a *QuickTime* movie, They can then be added to, manipulated, or animated in a *Director* movie.

*Director* uses a film metaphor. Cast members appear in a window as thumbnail images of your original photos, drawings, videos or whatever. They can be dragged or copied to a stage window, where cast members perform, or to a score window, before they appear in your movie. The score is a grid of 48 channels that determine the length of time an element remains on stage. Each

SUPERCIRCUITS: LES MORSILLO

square in the grid is a cell, and each cast member can be dragged into a cell, then expanded over as many frames as required.

*Director* also has two audio channels, a LINGO script channel, a palette channel, a tempo channel, a transitions channel (with 50 transitions, including dissolves) and an "ink" selection menu, all of which allow virtually limitless control in transforming copies of the cast members and the way they perform. LINGO lets you handle more complex events, and control cast members so they will respond to a viewer's input.

To include an element, like a video edited in *Premiere*, just use the Import command, drag the video to the stage and position it where you want it to play. It will appear as a cell in the score window. Alternatively, a cast member can be positioned in the score and it automatically appears on the stage. It can then be expanded over as many frames as required by highlighting a strip of cells and executing an In-Between command from a pull-down menu. The content of each cell or strip of cells will play in the order it is laid down along the timeline in the score when the movie is activated through a VCR-like control panel. Using LINGO instructions these elements can also be told to perform more complicated actions, like continuing to play in loop until a further instruction is given. However, amazing non-interactive multimedia movies can be assembled without using LINGO instructions.

*Director 4.0* includes more keyboard shortcuts and standardized commands than earlier versions, the ability to make 32,000 cast members for each movie (up from 512), twice as many channels, limitless *Director* movie size (up from 16 megabytes), a better search function, and better playback performance and memory management.

I was still left wishing for a limitless supply of RAM for playing even short movies I'd created and for importing large files. However, *Director* no longer crashes when running out of RAM. It simply stops and warns the user there's no memory left, and that it's time to save the file. Overall, *Director 4.0* does a great job helping mere mortals create interactive productions. It can be used by novices to get impressive results, while desktop auteurs willing to invest some time (there are five instruction manuals), can assemble complex, sophisticated works.

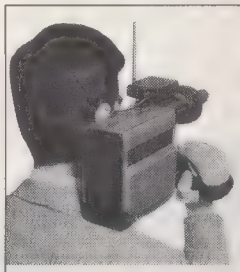
**—Josef Krebs**

TECH TIP

### *Two hours plus*

When I want to timeshift a two-hour-plus movie in SP mode on my VCR, but I only have a 120-minute tape, I set my timer for one program at one hour and 50 minutes in SP. Then I set a second program for the same channel to start recording at 50 minutes to the hour (the same time the first SP recording finishes) in EP mode. This would be sufficient for a 135-minute movie. You'll see a small glitch at the joint between the two segments, but the entire movie fits on a T-120 tape.

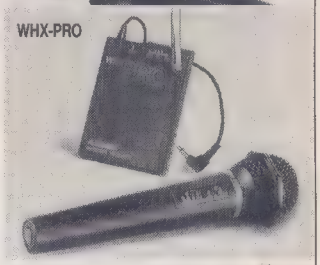
LouisNemeth
Port Colborne, Ontario, Canada

AZDEN QUALITY SOUND LETS YOU GET THE WHOLE PICTURE.

Your camcorder's built-in microphone picks up sounds from all directions, including those you don't want. When shooting from a distance you can't record your subject's voice clearly. Azden, the leader in professional microphones for videography, offers a full range of options to make your sound as good as your pictures.

**"PRO" series wireless microphones:**
• Powerful VHF professional wireless systems with a range of over 300 feet. • 2 Switchable frequencies for noise-free performance. • Belt-pack transmitters (WLX, WMS).
• Miniature receivers with supplied shoe mount and velcro.



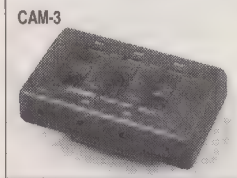

**WMS-PRO:** Comes with 2 mics (lapel and handheld) which plug into the transmitter.

**WHX-PRO:** Wire-free handheld mic with built-in transmitter.

**WLX-PRO:** Lapel microphone system.

**CAM-3:** A mini 3 channel mixer for recording sound from 3 add-on-mics, while you're shooting. Only 2-1/8" x 3-1/4" it can be attached to your camera or clipped to the handstrap. Needs no batteries. Cables included.

**HS-7V:** Headset with boom mic for adding narration as you shoot. Also use it to monitor sound you're recording.




**ECZ-990:** A 7" long directional mic. Zoom in on your subject's voice, reducing side noises. Range 35-40 feet.

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Circle 4 on Reader Service Card.

BY ANTHONY CHIARELLA

# *Subwoofer secrets — the lowdown on low sounds*

Looking to shake up your system? Because of their impact on home theater sound, powered subwoofers have become a hot category, prompting most speaker manufacturers to add one or more models to their mix. In fact, a powered subwoofer provides the bass extension and volume augmentation necessary to transform your hi-fi into a home theater. By removing the burden of low bass reproduction from your main speakers, a subwoofer can actually improve midrange and treble performance. But simply running off to the local sub shop and blindly brandishing a credit card could be a mistake. Given its ability to rattle a room, adding a subwoofer is akin to bringing home an attack dog.

Happily, knowledge of the breed can prevent catastrophe. If you choose the correct subwoofer for your system and optimize it to work with your other components, the results will justify the time and money you spend. In this article, we're going to talk about what you'll need to know to select and set up a subwoofer, and recommend a few models worth your attention.

The selection process begins with an assessment of your listening room and audio components. Start by asking and answering a series of questions. How large is your room? If the space can only support frequencies down to 30 Hertz (as is the case with any room not wider or longer than 28 feet), it makes little sense to purchase a subwoofer capable of reaching all the way down to 20 Hz. How much bass do your current speakers generate? If you own large, floorstanding speakers and have a spacious room, a high-powered subwoofer with extended low bass would be a logical choice. Conversely, a pair of small, high-quality "mini-monitors" might be best served by a smaller woofer or a pair of woofers, perhaps with a servo control or accelerometer to improve pitch definition.

Do you prefer high or low listening volumes, and what sort of power amplification do you employ? If soft to moderate playback levels are satisfactory or if apartment dwelling imposes limits on your listening pleasure, high power or prodigious output capability should rank as low priorities. On the other hand, matching a large amp and speakers with a small, low-powered subwoofer would be a mistake. As a rule of thumb, a subwoofer's internal amplifier should produce at least as much continuous wattage as one of your power amplifier's main (front left or right) channels.

**Low Riders:** Velodyne's slot-loaded ULD15 (above) and Miller & Kreisel's V-125.

Consider the primary purpose for which the subwoofer will be used. Are you principally interested in home theater performance, or music? For motion pictures, the emphasis should be on frequency extension and output. However, when stereophonic reproduction is a significant goal, driver speed and pitch definition (qualities typically found in more expensive units) become more important.

Where will the subwoofer be located? Determine if there are limitations on the physical size of the enclosure. If the unit will go in a cabinet, be sure the sub you choose will fit. When placing a subwoofer near a TV tube, video shielding becomes desirable. Asking these questions will help you rule out inappropriate units, and focus on subwoofers that will meet your needs.

Now, it's time for auditioning. Choose a couple of videotapes or laserdiscs and, if music is a priority, one or two CDs with which you are familiar. As you visit dealers, evaluate each sub using the same cinematic and musical selections. If possible, have the salesperson partner the subwoofer with speakers similar to ones you own. I advise against adhering rigidly to a predetermined budget. Base your decision more on the ability of the subwoofer to satisfy your needs than on its cost. A component that doesn't fullfill its owner's expectations is a poor value, no matter what price was paid.

## MAKING IT WORK

Although the theory and practice of subwoofer setup could fill volumes, the basics are easy to understand. A subwoofer should blend seamlessly with the main left and right channel speakers. It should augment the bass and volume capabilities of the system without ever calling attention to itself. In-room subwoofer performance is primarily affected by location, gain (volume) level matching and crossover frequency, and we'll consider each of these factors.

• *Location.* Subwoofers work best when they are along the same wall or in the same plane as the main speakers. Locating subwoofers directly against walls or in corners is not recommended, as such positioning results in bass reinforcement or reflection, manifestations of which include boomy, uncontrolled or uneven low-frequency response. If possible, experiment with positioning until the subwoofer occupies a space that provides maximum coherence with the main speakers while producing a minimum of low frequency overhang (boom).

• *Gain level-matching.* The most common mistake in subwoofer set-up is choosing a gain setting that is excessive relative to the main speakers. In fact, a

*continued on page 34*

BY SAUL HELD

# How a do-it-yourself skill school helps videomakers flourish

Does your camcorder make idle company for the socks in your dresser drawer? Are its appearances limited to family gatherings? If you lack the motivation to work with video on a regular basis, consider the approach a group of friends and I have taken to improve our skills, and work on interesting video projects, including full-scale, hour-long productions.

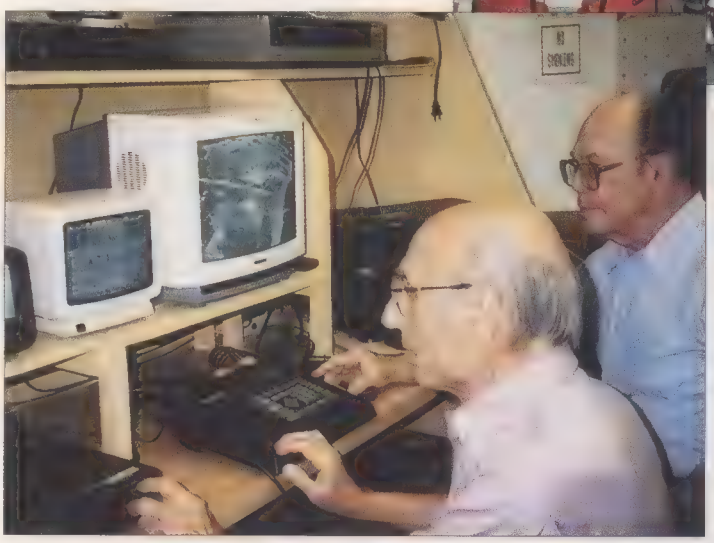
Three years ago, we formed a video club at Wynmoor, a large retirement condominium in Coconut Creek, Florida. We wanted a place where videomakers could edit their videos at whatever level of sophistication they chose. Today, our club is thriving. We have attracted 35 members and become a hub of community activity.

Although most members are beginners when it comes to video, I'm a retired broadcast engineer. When I started my career at CBS-TV back in 1951, the only way we could record a show was to run a 16mm film camera in front of a black-and-white TV monitor. I saw cameras progress to CCDs, and videotape move from two-inch helical scan to half-inch Beta. I also used VHS, S-VHS, 8mm and Hi8.

Our other video club instructor, Dr. Wallace Shaw, is a retired anesthesiologist with a wealth of experience in film and videomaking. When we met, I discovered he was once among the best-known amateur filmmakers in the U.S., with a closetful of awards to prove it, including a citation for "Best Humorous Film" from the Cannes International Amateur Film Festival. Wally did all the work on his productions, including lighting, editing, special effects, titles, music, voiceovers and sound recording.

Our video club meets twice a month. We usually offer a lecture or a demonstration about a subject, such as shooting techniques, transferring films or slides to video, editing, recording methods or make-up techniques. We've even shown members cinematic tricks, such as how to make and use fake blood or gunshot wounds. We teach editing on a one-to-one basis. There is no better way to learn than by using the equipment with an instructor who is directly supervising your work. Judging by the feedback we get, the members love what we're doing, and the results bear this out. Their videos keep improving.

To do our work, we've accumulated an array of components. For 8mm and Hi8 work, we have Sony's EVS-3000 and ECV-100 VCRs. For VHS and S-VHS, we use a Sony SLVR 1000 VCR. Two Videonics products round out our edit desk: the Titlemaker and the MX-1 Video Mixer and special effects generator. We also have five color monitors, Shure and Radio Shack audio mixers, an equalizer and an assortment of microphones, lights, adapters and tripods. We have stayed for the most part with Sony equipment, because it is all LANC-control compatible and because I've had years of experience with the company's broadcast gear.



**Club Video:** The author (left) and Wallace Shaw man the controls at the Wynmoor video club. Above is more of their club's video equipment.

Where does the money for all this equipment come from? Funding comes from four sources: a $25 initiation fee, $10 annual dues, contributions from the local community council, and proceeds from the sale of VHS tapes of theatrical performances by Wynmoor's talented residents. The performances include revues by our dance troupe, choral concerts and occasional theater pieces. We always have an eager market for VHS copies among the cast, the crew and other participants of the shows.

Some club members have even undertaken full-fledged video productions of community theater pieces, even though none had made a video before. The club's first video was a 40-minute bedroom comedy *If You Play You'll Pay*, in which a man returns to his hotel room to find a call-girl in his bed. A later production captured *An Affair in the Park*, a one-act play about a widow who flirts with a widower on a park bench.

Actors rehearsed, sets were built by the Wynmoor woodworking club and lighting was arranged. A local furniture store lent us furniture for use as props, and the community council contributed a few hundred dollars to help cover the cost of videotape, lumber and deliveries. Hollywood, eat your heart out!

We shot our first production in a large room in Wynmoor's clubhouse. The area was divided into a set, a studio area, and a control and recording room. We mounted two camcorders, a Sony CCD-V701 and a Nikon VN-750 on tripods and used a wheelchair for dolly shots. The S-video output of each camera was fed to the control area with 50-foot S-video cables. Both camcorders were recording and backup tapes were run on two Hi8 VCRs. A video switcher was used to match the two cameras for exposure and white balance. We

*continued on page 35*

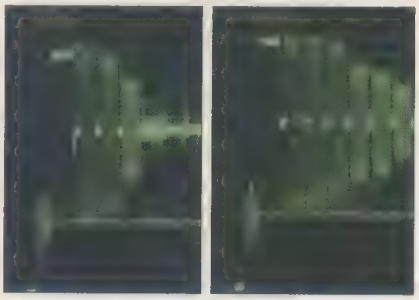
# VIDEOTESTS

## JVC S-VHS VCR

TEST 787

*By Lancelot Braithwaite*

On sheer picture performance JVC has been leading the VHS and S-VHS pack for some time, and its latest top-of-the-line S-VHS VCR, the HR-S7100U, continues this tradition. JVC has found a winning combination of performance and features and has followed the old saw, "If it isn't broken, don't fix it." The HR-S7100U is very much like the HR-S6900 ("Videotests," Sept. '93) in sharing the same basic feature package, but with small improvements in performance.



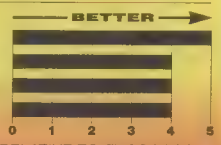
JVC multiburst pattern shows very good frequency response for S-VHS signals (right) and good frequency response for VHS signals (left).

All S-VHS VCRs give higher quality recordings than VHS, whether recording in VHS or S-VHS; however, prices for S-VHS decks have been coming down. JVC has two levels of S-VHS machine: the HR-S7100U, with a suggested price of $1,100; and the HR-S5100U, which has a more modest feature pack and a lower price.

**JVC HR-S7100U**
**S-VHS VCR**

PRICE: $1,100

**V-RATING: VVVV**




RATINGS ARE RELATIVE TO THOSE FOR OTHER S-VHS VCRs

The HR-S7100U lives up to its billing by making remarkably clear copies even through multigeneration dubs. It uses advanced processing circuitry to improve luminance and chrominance signal-to-noise ratios. Many of its features are carried over from the HR-S6900, including R.A. Edit, which is an eight-scene random assemble edit system, and implementation of AV Compu Link that integrates operation of JVC components to include video. In an all-JVC system, AV Compu Link does little chores like turn on a compatible JVC TV, set the source and preset the volume of a compatible receiver when a cassette is inserted in the VCR.

On the audio side, there is an intelligent audio switching-noise reduction circuit, and a switchable Hyper-Bass circuit that delivers a contoured boost to frequencies below 1,000 Hertz to produce more theater-like sound. Carried

### SPECS AND MEASUREMENTS

**Brand & Model:** JVC HR-S7100

**Price:** $1100

**Weight & Size (h/w/d):** 14.6 pounds; 4-3/8 x 18-1/8 x 15-1/4 inches

**Power Use:** 29 Watts

**Tape Format & Speeds:** S-VHS/VHS; SP/EP

**Video/FE Heads:** 4/1

**Cue & Review Search:** locking or non-locking; SP 7x, EP 21x

**Multi-Speed Shuttle Play:** bi-directional still, two slow, 1x, and four fast speeds

**Fast Forward/Rewind Time:** approx. 2 min. for T-120

**Jacks:** front in S-video; video, stereo audio, mic, remote pause; front out none; rear in S-video, video, stereo audio, antenna/cable RF; rear out S-video, video, stereo audio, RF, R.A.Edit, rear bi-directional AV Compu Link/Swap

**Remote Pause:** front panel Master Edit CTL in (JVC camcorders only); rear R.A.Edit output compatible with most VCRs via IR remote

**Remote Control:** IR wireless with jog/shuttle dial

**Program Start Locator/Index/Cue:** index with auto mark and bi-directional search of up to 9 marks; blank tape

**Analog Audio:** linear mono; hi-fi AFM stereo

**Preset Method:** auto preset plus manual add/erase

**Cable Tuning Range:** 113 channels

**Timer:** 1-year/8-program

**Key Features:** slow motion, full repeat, insert edit, auto headcleaner, AV Compu Link/Swap, R.A.Edit, cable box control, VCR plus+, Hyper-Bass, family message center

### RESULTS

**Horizontal Resolution:** S-VHS 400 lines; VHS 240 lines

**S/N Ratios (dB):** unweighted luminance 49.6 SP, 47.7 EP; weighted luminance 52.9 SP, 51.0 EP; unweighted video 46.2 SP; 45.4 EP; weighted video 51.6 SP, 51.3 EP; chroma AM 48.7 SP, 44.8 EP; chroma PM 47.8 SP, 43.7 EP

**Audio Frequency Response:** hi-fi 20 Hz-15 kHz, +0.0/-3.0 dB; linear, -3 dB 100 Hz-10 kHz, SP; 100 Hz-4 kHz, EP

**Hi-Fi Dynamic Range:** 88.8 dB

**Linear Audio S/N:** 47.2 dB

**Audio Distortion:** hi-fi 0.3%; linear 1.1%

VIDEOTEST PHOTOS: LES MORSILLO

over from previous models are a VCR Plus+ timer, and a cable box control that works with both the standard timer and the VCR Plus+ timer.

Among the more unusual features are jog/shuttle dials on both the VCR and the remote, and a jog dial that works in both forward and reverse, unlike those on some lower-priced models. The VCR offers a Super DA-4 (double Azimuth) head system, a flying erase head, gold plated A/V and S-video inputs, insert edit capability, pre-roll editing with compatible JVC camcorders and VCRs, multibrand TV control from the remote, a multi-language onscreen display and menu driven option selection. Some features not included are color coding of front panel inputs, manual control of hi-fi level during recording, an earphone jack, and manual index mark/erase.

Although the deck does not have recordable titles or graphics, it has a family message center with some memorized phrases like Happy Birthday and Don't Forget, plus a user-composable message feature using the keypad to select letters. A green light on the front panel alerts family members to the message, which reappears when the button is pushed. In short, JVC has taken our earlier beefs seriously, improved features we've commented about critically, added some really useful features of its own as well as some of the best-liked features of other machines, and carried this winning combination over to the HR-S7100U.

The HR-S7100 looks a lot like the previous model, but is black rather than titanium gray. It continues with a more user friendly but less decorative front panel. There's no door cover-

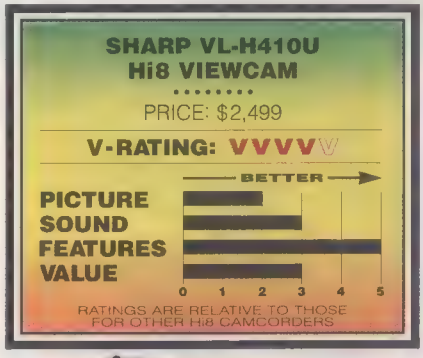
*continued on page 27*

## SHARP HI8 VIEWCAM

TEST 788

*By Stewart Applegath*

Camcorder manufacturers are faced with a dilemma in making a brilliant product better: How to upgrade without upsetting the balance that made the original model a winner. Sharp has successfully responded to the challenge with its VL-H410U Hi8 Viewcam. Smaller, lighter and easier are the operative words here. Sharp has remedied the two most salient weaknesses of its predecessor, retained its special effects and manual controls and now, at $2,499, added a 16x digital zoom and the Viewcamport docking base to enhance charging and playback ease. Sharp can now evangelize LCD doubters with conviction.




This Viewcam gives you the freedom to participate in and enjoy the events you are shooting. With the color LCD, you can show those around you what you're recording on the spot. With this redesign, controls have been relocated and more sensibly placed. For example, the main power switch is now under your right thumb, beside the screen. Conversely, the stereo microphones have been moved out of the way of roving fingers on the front-center of the LCD unit.

The Viewcam has two sections joined by a swivel, which lets you turn the LCD screen 270 degrees in almost

*continued on page 29*

**Grid Guide:** Mitsubishi's remote includes full StarSight controls

## MITSUBISHI 35-INCH STAR-SIGHT TV

*By Kevin Miller*

TEST 789

The trouble I have with watching 35-inch direct-view TVs is that it can be tough going back to my 31-inch set. Four inches makes a big difference when you're a widescreen laserdisc lover. The latest 35-inch entrant is Mitsubishi's top-of-the-line CS35803, a feature-packed tabletop set that comes at a suggested price of $3,199. Any 35-inch direct-view set this costly better perform well because, let's face it, you can get some fine 45- to 50-inch rear-projection sets at this price, as "Big-Screen Brouhaha" (Feb.), our rear-projection shootout showed.

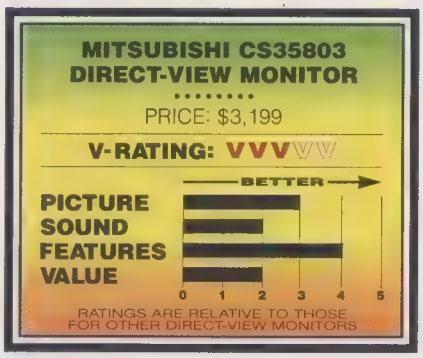
If it's features you're looking for, you'll like what you find with this Mitsubishi. For example, a common feature on sets today is channel lock. This set takes the idea a step further with parental lock. This allows you to lock out either individual channels or access to the entire TV, and only a four-digit code will reaccess viewing. It's a fail-safe way to prevent kids from watching too much TV, although it may not do much for your parental popularity rating. There is a Super Quick View function that allows you to program in your favorite 10 channels, then view them instantly with the touch of a button. The set also has picture-in-picture, but adds a couple of twists; in particular, snap shot and replay functions.

However, the set's most useful and interesting feature is the long awaited StarSight Grid Guide. StarSight is a week-long program listing system that's continuously updated through signals from local PBS stations. Profiled in last month's "Hands-On" look at the Zenith SM-3589BT8 TV, the first TV to feature StarSight, this onscreen program guide will shortly be offered by a number of manufacturers. Mitsubishi's set is the second TV to offer StarSight and offers its own custom look to the basic StarSight display and feature package.

The guide appears on the screen with a touch of the remote, and is intuitive and easy to use. While watching a particular channel, you can use StarSight's browsing function to show what programs are on other channels, how much time remains on any of the shows, and even what the shows are about. With the Mitsubishi set, you'll also receive a fuller description than with the Zenith version of the StarSight interface.

To learn more about a program, simply press Info. To start or schedule a VCR recording, press Rec, and to see additional listings, press Page +/— . StarSight is a subscription service, and the CS35803 comes with a free month of StarSight access. If you like the service and wish to continue, you're billed a hookup fee of $15 and a monthly fee

*continued on page 31*




### SPECS AND MEASUREMENTS

**Make & Model:** Mitsubishi CS35803

**Price:** $3,199

**Weight & Size (h/w/d):** 187 pounds, 29 x 36.5 x 23 inches

**Power Consumption:** 235 Watts

**Screen Size:** 35 inches diagonal

**Aspect Ratio:** 4:3

**Broadcast Tuning Range:** 2 to 13, 14 to 69

**Cable Tuning Range:** 125 channels

**Remote Control:** IR wireless

**Inputs:** antenna A, antenna B, center channel in; S-video—ext 1,ext 2, ext 3; video—ext 1, ext 2, ext 3; left and right audio—ext 1, ext 2, ext 3

**Outputs:** loop through antenna A, subwoofer, S-video monitor, video tuner and monitor, stereo audio tuner and monitor, cable box control, VCR control

**Headphone Jack:** none

**Internal Audio Amplifier Power:** 7 + 7 Watts

### RESULTS

**Horizontal Resolution:** 410 lines

**Picture S/N Ratios (dB):** video 56.4, chroma AM 64.2, chroma PM 63.7

**Screen Brightness:** 73.2 ftlamberts before calibration, 19.2 after

**Color Temperature:** low 7,940, middle 8,600, cool 9,860 degrees Kelvin before calibration; 6,600 after on low.

**Accuracy of Colors:** good

**Audio Frequency Response:** line—20 Hz-20 kHz, +0.8/-1.8 dB; speaker term, 0.3 dB, 40 Hz-17 kHz

**Audio S/N:** line 79 dB; speaker term. 67 dB

**Total Harmonic Distortion:** line 0.1%; speaker terminals 0.4%

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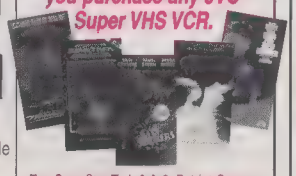

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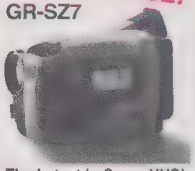

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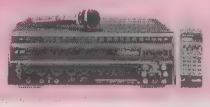

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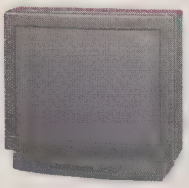

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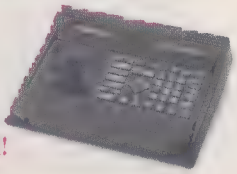

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## PIONEER COMBI PLAYER

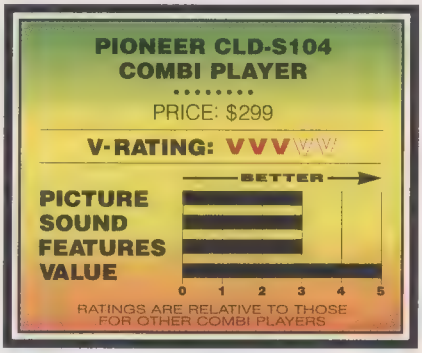
TEST 790

*By Peter Barry*

I'm one of those who think that the arrival of digital video discs (DVD) and the likely (as of today) format war between the two varieties of DVD created by Sony and Philips on the one hand, and Toshiba and Time Warner on the other, will usher in not the demise of the laserdisc, but its heyday. DVD won't be here until '96 at the earliest, then it's going to require the purchase of a new player and new software to use it. I think this will give laserdiscs a window of four or more years as the collector's medium of choice. In fact, the laserdisc format is still improving, as demonstrated by the THX-certified releases. But nothing will make laserdiscs more viable than Pioneer's new CLD-S104 combi player.

Pioneer multiburst pattern, showing a resolution of about 400 lines, is typical of basic LV players.

What makes this product so important to the state of laserdisc video? Its suggested price, which is a cool $299. This puts it a full $120 less than the next closest offering. Best of all, the CLD-S104 comes from the maker of our laserdisc reference player, the CLD-97, whose image sharpness is yet to be dethroned.




Besides playing laserdiscs, the CLD-S104 has one of the new separate drawers-within-a-drawer for five-inch music CDs. As a combi player, it also handles CD-Video discs and VSDs (video singles), eight-inch LDs and 12-inch laserdiscs.

It's a breeze to hook up. Plug it into an outlet, and run the left and right RCA jacks for audio out to a surround processor, an audio/video receiver or a monitor. A single composite video cable connects to the video output and heads to the video in jack on your processor, receiver or monitor.

Operation couldn't be simpler either. There's nothing happening on the front panel except basic open/close for the CD or LD drawer, plus controls for play, fast forward, review, stop, pause, and power. The rest of the functions are on the remote, which does not feature a jog/shuttle dial. The remote can freeze single frames and advance frame by frame on CAV discs only. And it has skip, for finding the start of songs or movie chapters, and scan, which is digital fast forward. The scan feature, however, leaves something to be desired. Sometimes the frames jarred so much I couldn't tell what I was looking at. For moments such as these, there is clear scan: Hit the display button and then scan forward or in reverse, and the machine plucks an image from every 10 or so frames and holds it clearly so you can see where you're going.

Because the CLD-S104 is aimed chiefly at folks who have never owned a laserdisc player, the functions it doesn't include should not worry anyone. This

*continued on page 33*

### SPECS AND MEASUREMENTS

**Make & Model:** Pioneer CLD-S104

**Price:** $299

**Weight & Size (h/w/d):** 12.8 pounds; 4-3/4 x 16-5/8 x 15 inches

**Power Use:** 30 Watts

**Disc Formats & Speeds:** LD 12- and 8-inch, CDV 5-inch, CD 5- and 3-inch; CAV 1,800 rpm, CLV 1,800 to 600 rpm, CDV video 11-12 m/sec., CDV audio and CD 1.2-1.4 m/sec

**Cue & Review Scan Search:** 10x, 30x and clear scan

**Remote Pause:** SR remote in and out

**Remote Control:** IR wireless

**Jacks:** SR remote in; DC out to RFU, mono audio, left audio, right audio, SR remote

**Program Start Locator/Index/Cue:** frame, time, chapter/track and points A-B

**Analog Audio:** hi-fi AFM stereo/two mono

**Digital Audio:** Pulseflow D/A converter stereo/two mono

**Key Features:** still frame (CAV only), bi-directional frame advance, bi-directional slow motion (1/2x, 1/8x, 1/30x CAV only), bi-directional speed play 2x (CAV only), repeat play, digital TBC, one-shot memory, last memory functions

### RESULTS

**Horizontal Resolution:** 390 lines

**S/N Ratios (dB):** unweighted video 45.7, weighted video 52.4, weighted, chroma AM 49.8; chroma PM 45.3

**Audio Frequency Response:** digital rated 4 Hz-20 kHz; digital measured 10 Hz-20 kHz, +0.0/-0.96 dB; analog measured 20 Hz-20 kHz, +3.1/-2.6 dB

**Dynamic Range:** rated & measured 94 dB

**Audio S/N:** digital rated 98 dB; measured 95.9 dB; analog measured 65 dB

**Audio Distortion:** digital rated 0.0045%, measured 0.004%; analog 0.03%

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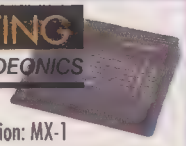
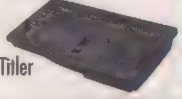


A great combination: MX-1 Editor/Mixer & TM 2000 Titler

**Panasonic**



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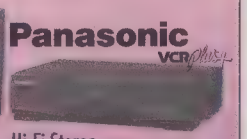
**SONY** Industrial Hi-Fi Stereo

SVO-1410, SVO-1610

**TOSHIBA** VCRplus+

Hi-Fi Stereo

M-650, M-660, M-760



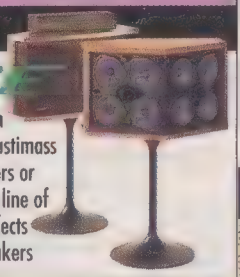
**Panasonic** VCRplus+

Hi-Fi Stereo

PV-S4480, PV-S4366, PV-4462

## SPEAKERS

BOSE



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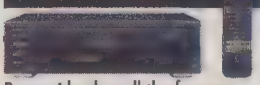
## LASER DISC PLAYERS



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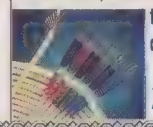

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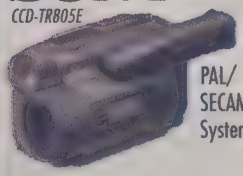

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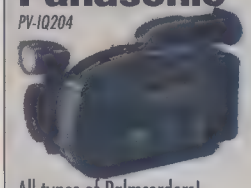
**Panasonic** PV-IQ204



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## AMPRO FRONT PROJECTOR

TEST 791

*By Peter Barry*

Over the next decade or two, home theater systems are going to represent what swimming pools did in the '60s and '70s. Your neighbor's getting one, and you're next. And when you think about it, why not? Most folks who bellied up ten to fifteen grand for a pool back then could only use it three months a year, and the pool required lots of cleaning and chemicals. Not so a home theater. Once installed to your liking, it obeys your every remote command 365 days a year with minimal maintenance, and doesn't by law require a fence.

If you're considering taking the plunge and going with a front projection system, the higher pricetag together with the installation procedure demands that your picture quality justify the extra effort. Front projection systems can provide a 100-inch picture that delivers a true theater experience. You're not simply watching TV any longer.

All of which brings us to the AmPro 1200 front projector. Like the Mitsubishi VS-1250 ("Videotests," April), the AmPro 1200 is a data-grade monitor. This means it has a scan rate of 31.5 kHz. Unlike the Mitsubishi, which also scans at 15.75 kHz, the AmPro has a single, fixed scan rate. This means you need to mate it with a line doubler to watch video (and connect it to a computer for VGA graphics display), since the 31.5 kHz scan rate is double the scan rate of NTSC television and video.

We hooked the AmPro up to the $3,500 Dwin LD-2 line doubler ("Videotests," April). The Dwin took the composite analog output from our CLD-97 laserdisc player and digitized it, then doubled the scan rate from 15.75 to 31.5 kHz. You're not getting twice as much information, you're getting it twice as often and it is overlapped to fill in the normally visible scan lines.

The AmPro 1200 came from the factory set up for a floor mount and a 100-inch diagonal screen. Mike Levy from Total Media Systems was on hand to calibrate the projector. The prescribed distance from the screen to the front edge of the projector is 90 inches. However, we found that at 90 inches, the image was not quite filling the screen. To do so, we backed the projector to 93-1/2 inches and raised it 20 inches off the floor. We were shooting the image at our 100-inch diagonal Da-Lite Model C screen with a gain of 1.0.

We ran the projector for a few hours to stabilize the image, then put on Reference Recording's *A Video Standard* laserdisc to check different test patterns. Our out-of-the-box look found the gray scale to be well delineated, but slightly on the green side. The brightness was set too high, with the bright white objects in scenes showing blooming at the edges. A look at the needle pulse pattern showed a bend in the needle, which indicated the contrast was set higher than the power supply could control. We backed the contrast fairly far down until the needle pattern straightened out.

**AMPRO 1200 FRONT PROJECTOR**

PRICE: $6,995

**V-RATING: VVVVV**

RATINGS ARE RELATIVE TO THOSE FOR OTHER FRONT PROJECTORS

### SPECS AND MEASURMENTS

**Brand & Model:** AmPro 1200

**Price:** $6,995

**Weight & Size (h/w/d):** 100 pounds, 10-1/2 x 31 x 25 inches

**Power Consumption:** 250 Watts

**Screen Size:** adjustable 5 to 25 feet, diagonally

**Aspect Ratio:** 4:3 and 16:9, switchable

**Speakers:** none

**User Controls:** power, brightness, contrast, static convergence, input termination

**Inputs:** analog RGB+S with VGA connector or R, G, B, composite/horizontal sync, vertical sync on RNC connectiors; with termination switch

**Outputs:** loop through RGB+S

### RESULTS

**Horizontal Resolution:** 400 lines

**Picture S/N Ratios (dB):** RGB better than 58

**Screen Brightness:** measured 14 footlamberts on 100-inch unity gain screen before calibration; 9.55 after calibration

**Color Temperature:** 6,100 Kelvin

**Accuracy of Colors:** good onscreen indicators

Checking the multiburst pattern, which lets us look at detail in different frequency bandwidths, we found the 1200 delivering a good amount of detail. The Dwin line doubler comes set up to be used with this AmPro, so its settings at midpoint were all correct, except for sharpness, which we lowered from 31 to 21 on the Dwin's onscreen graphic. Turning to the resolution chart, we saw 400 lines for both horizontal and vertical resolution. Color rendition out of the box was very good.

When AmPro configures this projector for 100-inch screens (it can reconfigured to a different size screen if you choose), AmPro technicians set the blanking on all sides so the image cannot go any bigger. Blanking masks the edges with black. We could not completely square the image to our screen or get the lines on the crosshatch pattern perfectly parallel.

Levy pulled out his trusty Philips color analyzer and measured the light output of the projector at the screen. It read 14 footlamberts, a high number for image brightness and three footlamberts above the theatrical standard for a 100-inch screen. However, this is somewhat misleading because we still needed to lower the brightness level. Color temperature was 6,000 degrees Kelvin, as judged on the 100 IRE high-output window. This is below the NTSC standard of 6,500 degrees, explaining the shift toward green rather than the usual blue tint seen with higher temperatures.

By carefully adjusting internal controls, Levy was able to raise the temperature above 6,100 degrees, which is fairly good. By adjusting the green controls down, we ended with the picture slightly blue. The adjustments also improved the focus, but we could not fully delineate the double lines of a line doubler on the convergence pattern. This tells us the spot size of the lenses is not fine enough for this level of resolution. We were now measuring a lower, still very good 9.55 footlamberts of brightness.

We then started spinning our reference laserdiscs, which included *Terminator 2: Judgment Day The Abyss, Speed* and *The Piano*. We found the projector delivered a satisfying image with adequate brightness. Comparing scenes on different discs, we noted that though detail was good, the edges of objects lacked sharpness. Video noise was low. Looking at the underwater scenes in the THX-certified version of *The Abyss* also showed the limitations of the lenses. The blues were not as pure as we have seen them, and reds in the explosion scenes of *Speed* and *Terminator 2* showed more orange than usual. We felt the color inaccuracies were due to the fact that the lenses, three-piece plastic/glass hybrids in this projector, have no color filtering. Filtering keeps the colors of the individual red, green and blue guns truer by limiting the bleeding of one color into another. Without the filters, the colors seem less bold and distinct. The lenses of the Mitsubishi 1250 do have color filtering, which is an improvement; however, the Mitsubishi's price is $1,000 higher.

Nevertheless, the AmPro 1200 can deliver a big impact picture, particularly when mated with the Dwin. The projector gave a solid showing overall, and is worth considering. ■

*For further information: AmPro, 617-932-4800; Total Media Systems, 516-777-7058; Dwin, 818-956-1608.*

# S-VHS VCR

*continued from page 21*

ing the cassette hatch and frequently used controls. Yet the VCR has a clean, uncluttered look and is rather handsome with its highly polished wood sides. To the left of the hatch is a larger power button with an indicator and two rows of smaller BB-sized ones for menu, family message, hyper bass, select, and channel/set. To the right are larger buttons for stop/eject and play, smaller ones for record/ITR and pause, and a jog/shuttle dial. This layout makes it easy to operate almost all the functions without having to open a door.

Centered below the cassette hatch is a large comprehensive display. The areas to the left and right of the display are bare, but for logos, and are actually compartment covers. Behind the door at the left are jacks for a microphone, S-video, video, left audio, right audio and remote pause. The pause jack is intended for use with JVC camcorders; other remote operations should be through the rear connector. Behind the door at the right are buttons for R.A. Edit.

In the center of the rear panel is a large depression with S-video connectors for input and output; RCA-type pin jacks for video input, video output, a stereo input and outputs, and mini jacks for R.A. Edit output and AV Compu Link/Swap. We would prefer to see the jacks grouped as inputs and outputs rather than as an audio group and video

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group, but this is a minor point.

The remote control has been redesigned to expose only frequently used buttons, which are backlit at the touch of a button. A small compartment in the remote holds a 10-digit keypad that does triple duty for the digits, manual programming, and letters for leaving family messages. Most of the infrequently used functions are handled through a simple menu system. Switches on the side let you choose whether the remote will control the TV or the VCR, and choose between two JVC VCR command modes just in case you own more than one JVC VCR.

**Cable Partner:** The HR-S7100 comes with a full-functioned remote (left) and a second remote that serves as a cable box controller.

The cable box controller is a second remote control that plugs into a jack at the back of the VCR and emits signals to control most of the boxes used by cable systems. It comes hinged to a base with a sticky back that you secure where its emitter can point at the cable box window from close range. The base also has a clip to hold the cable to the VCR. The cable box controller is a set-it-and-forget-it device that requires no attention after the command code is set other than battery replacement .

A third remote connects the same point on the VCR's rear panel and controls a second VCR in the R.A. Edit process. In addition to the jack for the cable, it has touch pads for 10 digits, MBR set, rewind/search, fast forward/+search, play, pause, stop and recorder standby (record pause) for the selected VCR. R.A. Edit is a nifty editor that can combine scenes randomly chosen from the same tape. You select an "in" point and an "out" point for up to eight cuts that are preserved in memory. The jog/shuttle dial lets you select a precise frame for a start or end point, but the manual warns that the actual edits may be off as much as two seconds or 60 frames. The R.A. Edit controller plugs into the back of the VCR and shares a jack and cable with the cable box controller. It allows IR remote control of most common brands of VCR in the editing proccess, and provides basic transport controls.

Using the HR-S7100 is usually simple, but sometimes a bit awkward. The controls within the front-panel compartment are similarly shaped and colored, except for a tinted background around the R.A. Edit buttons. You must depend on the tiny graphic on each button to differentiate them. Most of these functions are not duplicated on the remote, including S-VHS, insert edit, audio dub and R.A. Edit mode. Other minor annoyances include video and audio jacks that lack color coding, the absence of manual add or erase indexing, and auto indexing that's only available at the start of a recording from stop. Some users will also miss the earphone jack. The manual's table of contents is sketchy and you have to guess where to find information and how to operate some features. A complete index would help.

But there are plenty of redeeming features, including next function memory, which lets you enter a second operation before the first is finished, and eject after rewind is over. And the onscreen display is really useful. This is an admirable deck when it is operated from the remote. The editing features may seem heaven-sent to a less critical user, less so to those who require precise editing. We rate ease of use as very good.

Most of the luminance and chroma AM signal-to-noise ratios are among the highest we've measured, and the few that are not are highly competitive. Picture quality is excellent and earns our top rating. The Hyper-Bass system is more useful on TV sets and audio systems without adequate low bass, but probably won't be needed with a well designed audio system. Audio quality is good to very good and rates a 4 even though it could stand some improvement in hi-fi frequency response. The HR-S7100U offers a very wide range of features, and delivers an overall performance that's very good to excellent. At a suggested price of $1,100, it is a superlative recorder and player. We recommend it highly. ■

# HI8 VIEWCAM

*continued from page 21*

any position relative to the camera unit. This allows shooting from high or low angles, and you can turn the LCD around, shoot yourself and see the image right side up thanks to an image-flipping feature. Your right hand grips a newly textured handle flanked by effects controls, a zoom/tele rocker toggle, a record start/stop button and topped with the camera lens cylinder. The recorder/LCD unit has a leg that folds out, so you can leave the Viewcam standing without worrying about it falling over.

One of the drawbacks of the earlier VL-H400U Viewcam was its size and weight. Even with image stabilization, it was difficult (and a bit tiring) to get a steady picture. With the new H410U, Sharp offers a 30 percent reduction in total weight. The lens/handle element is narrower, and both the handle and the LCD segments are shorter from top to bottom. Additionally, the handle contains a new, 35 percent lighter lithium-ion battery.

**Home Base:** The VL-H410U includes a small remote control and a docking unit (below) that stays plugged into your TV or VCR.

All the editors and staff at *Video Magazine* noticed the Viewcam's size and weight differences immediately. The VL-H410U feels more balanced when you hold it in one hand. Although I found the right handgrip on the H400U more comfortable to hold, I have a large hand. Staff here preferred the new Viewcam over its predecessor by a margin of two to one. Sharp has also added a molded hangrip to the LCD unit, which allows better left-handed purchase.

On the handle of the H410U, Sharp includes a "snap" feature for five-second stills; a "still" feature for indefinite-duration freeze-frames, and a "strobe" feature. The new lithium-ion battery loads from the bottom, which is an improvement on the H400U's side-load panel. Although these batteries are lighter, they are expensive and more difficult to replace.

The left-hand section of the Viewcam incorporates the LCD screen, a tape carriage unit and LCD and playback controls. Its design has been significantly improved. You can now load tape cassettes from the top, which is eas-


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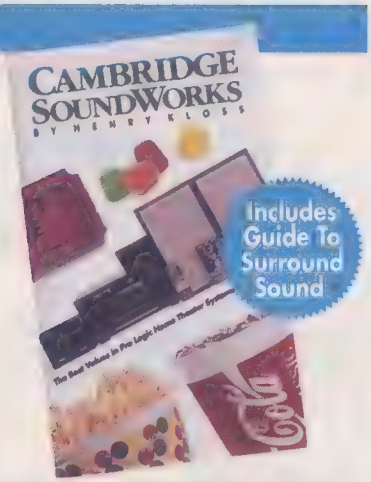


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**SPECS AND MEASUREMENTS**

**Brand & Model:** Sharp VL-H410U

**Price:** $2,499

**Weight & Size (h/w/d):** camcorder 2.2 pounds; battery 0.4 pounds; 5-1/2 x 7-5/8 x 3-5/8 inches

**Power Use:** 8.8 Watts

**Image Sensor:** 1/4-inch CCD; 410,000 gross pixels

**Lens:** F1.8: 8x (4.58-36 mm) power zoom full range + 2xdigital extension

**Filter Diameter:** 37 mm

**Minimum Focusing Distance:** 39 inches tele; 1/2 inch, wide-angle

**Auto Focus:** contrast type TTL, switchable to manual with push button control

**Shutter Speeds (sec.):** normal, 1/100, 1/250, 1/1000, 1/4000, 1/10,000

**White Balance:** auto with WB lock

**Viewfinder:** 4-inch LCD, without diopter, and on-screen indicators

**Viewfinder Controls:** backlight, brightness, color, tint

**VCR Controls:** rewind, play, fast forward, stop, still

**Microphone:** stereo electret condenser

**Jacks:** external mic, stereophones, multipin connector for tuner; Viewcamport: monitor input, DC out for RFU; in/out S-video, video in/out, in/out for stereo audio

**Tape Format & Speeds:** Hi8/8mm; SP

**Video/FE Heads:** 4/1

**Cue & Review Search:** forward 7x; reverse 4x

**Fast Forward/Rewind Time:** 8 min. 15 sec. for 120 min. cassette

**Remote Control:** IR wireless

**Analog Audio:** linear none; AFM stereo

**Key Features:** 4-inch LCD viewfinder, Viewcamport, monitor speaker, digital image stabilization and zoom

**RESULTS**

**Horizontal Resolution:** camera 400 lines; Hi8 play 380 lines; 8mm play 230 lines; viewfinder 350 lines

**Picture S/N Ratios (dB):** unweighted luminance 42.4, weighted luminance 48.5, unweighted video 41.2, weighted video 47.4, chroma AM 42.9, chroma PM 43.5

**Approx. Battery Life (man. focus/no zoom):** BT-L1: 90 min., BT-L11: 120 min.

**Audio Frequency Response:** 40 Hz-7.5 kHz, +0/-3 dB, -3.8 dB at 20 Hz, -7.5 dB at 20 kHz

**Audio Distortion:** 0.4%

ier than using the the side-load mechanism of old. There are speaker volume, color, tint, backlight and brightness controls under the screen. The mode display button accesses white balance, and focus/menu controls, and shutter speeds ranging from 1/60 to 1/10,000 second. The Viewcam offers an automatic full-range inner-focus lens, which includes auto macro, and manual focus controlled by two playback buttons.

Sharp has responded to criticism of its LCD. The Viewcam's color screen and its legibility in bright, ambient light are much improved. Sharp has reduced screen reflectivity by adding a black matrix, and the Viewcam's screen no longer looks washed out in bright outdoor light. However, you might still consider Sharp's accessory flip-up screen protector and sun shade ($59). It further enhances screen readability and protects the LCD when it's not in use.

Hidden under a new flip-up panel above the screen are controls for the fader (to white), slow-motion playback, backlight, picture gain (indicated by a cat's-eyes icon on the screen), VTR record, full-auto mode, counter and return search. There are also menu buttons for functions like "widescreen," which adds black bands to the top and bottom of the image, and ancillary controls like date/time and remote commander. The LCD screen also displays "tape remaining" and battery life information.

The Viewcam's VTR/playback buttons run along the bottom of the brushed-steel LCD faceplate, and Sharp now groups the microphone and headphone jacks just below. The H410U also includes an edit-search function, program search for 10 scenes and a quick-return button, under the flip-up panel, that returns the tape to the end of the last-recorded scene and the Viewcam to record standby mode.

There are a number of new zoom options available through the menus on the H410U. You can choose a simple 8x zoom or a digital 16x capability that picks up where the 8x zoom leaves off. The 16x zoom gives the image a grainier, digital look and you'll probably need the image stabilizer at this magnification. (The image stabilizer did a good job, but degrades image quality somewhat and crops about 25% of the image when in use.) There is also a zoom "extend" function, which adds a double zoom for quick close-ups.

The most noticeable addition to the Viewcam package is the Viewcamport. This is a docking device with audio/video jacks and a separate AC adapter/battery charger unit, which slips inside the port. The Viewcam sits on top, locks down with a sliding lever and releases with the touch of a button. When attached to the Viewcamport, the Viewcam's battery can be charged automatically inside the camcorder. These same bottom connections allow you to use the H410U with Sharp's Viewcamteleport, which sends still images from the Viewcam over regular phone lines. You can also charge a second battery by attaching it to the exposed terminals on the Viewcamport.

Sharp has relocated the audio/video jacks from the Viewcam's body to the back of the Viewcamport so you can leave it connected to your TV or VCR. Here, Sharp sacrifices some convenience–it is nice to have these jacks when you take the Viewcam visiting. However, Sharp says it now has an adapter (VR-410 ABN, $29.95) for the side port which remedies the problem. Perhaps Sharp will add a LANC adapter for editing in future.

The picture performance of the H410U was somewhat below average, but at the high end of this category. This was surprising in light of the H400U's improved tape carrier with full-sized head drum. There was quite a bit of luminance noise

and a somewhat low chroma output, but color rendition was accurate. Conversely, on the audio tests our results showed that the H410U fared slightly better than its predecessor. Transport noise was average for an overall rating of average.

While the VL-H410U may not offer the picture performance of top Hi8 models, our overall rating reflects the fact that this Viewcam is one of a kind and a real joy to use. The 30% lighter body, better outdoor shooting, and a large feature package should all inspire anyone still hanging back to take a closer look at this camcorder. If you haven't tried the Viewcam yet, this model may convert you. Having redefined what it means to shoot video, Sharp continues to find new ways to bring a great idea to a larger audience. ■

# DIRECT-VIEW TV

*continued from page 22*

under $5. The CS35803, like Toshiba's 35-inch CN35D90 TV ("Videotests," Apr.), also offers three color temperature settings–low, middle and cool–and remote control access for calibration purposes. When we checked the low-temperature setting, as read on the high-output IRE window, the gray scale measured 7,940 degrees Kelvin with the Philips color analyzer, a professional installer's tool. At the middle temperature setting, the gray scale read 8,600 degrees, and 9,860 degrees Kelvin at the cool setting. Note that the cool setting has the highest measured temperature. In this instance, cool is a description of color; the higher temperature shifts color toward the blue portion of the spectrum and toward a cooler, brighter image. The low setting is often called warm; the temperature will be cooler, but the color will be less bright and shifted toward red, so that browns and reds give the image a warm look.

Manufacturers are adding adjustable color temperatures so they can keep the brightness level high to help their sets stand out in showrooms, and so you can keep the level high (at the cool setting) for rooms with lots of ambient light. The low and middle settings are appropriate for movie watching, and rooms where the lighting can be dimmed. The warmer look and lower temperatures move the set nearer to the NTSC television standard of 6,500 degrees Kelvin. In terms of brightness, I found all three settings were putting out an extremely high 73.2 footlamberts, well above the 30-footlambert standard for direct-view monitors. So much brightness is not good for delineating fine picture detail, subtle shadings or the rendition of blacks. Watching the set on the low setting at this point showed oversaturated colors, with blooming in the reds, video noise and a lack of detail.

To adjust the set, I began by staying put at the low temperature setting because it was closest to 6,500 degrees Kelvin. Checking the set's remote controllable picture adjustments, I found them all at middle positions of the onscreen graphic. Frequently, when adjusting brightness (black level) and contrast (white level), the brightness needs to be brought down and the contrast needs to be raised to achieve acceptable light output from a set. This proved true for the Mitsubishi. All the picture controls needed to be adjusted down from the middle positions, except for contrast, which I raised to the two-thirds position.

These adjustments can be easily made with Reference Recording's *A Video Standard* laserdisc. If you don't


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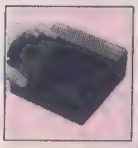

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# CONGRATULATIONS AND GOOD LUCK!

The Academy for the Advancement of High End Audio wishes to congratulate Hachette Filapacchi Magazines (HFM) on its recent acquisition of *VIDEO* magazine. While we have always enjoyed a most pleasant and productive relationship with everyone at *VIDEO*, we're confident that given HFM's considerable resources and fine people, there will evolve an even better *VIDEO* magazine, which is great news for regular readers.

In fact, this change at *VIDEO* is symbolic of the marriage of audio and video and the explosive growth of home theater during the nineties. As publishers of *Stereo Review* and *Audio* magazines, HFM understands the importance of the audio to the video experience, and vice-versa.

All of us at the Academy look forward to working with the new *VIDEO* to inform and entertain readers about "the best" that our industry has to offer.

**Chris Browder, B&W Loudspeakers, President of the Academy for the Advancement of High End Audio**

THE ACADEMY FOR THE ADVANCEMENT OF HIGH END AUDIO

This column is presented by The Academy for the Advancement of High End Audio, an organization dedicated to the recognition of excellence and the promotion of greater awareness of high end audio.

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have this, lower the brightness level while watching a scene you're familiar with. Look for detail, like a tweed pattern on a sport coat, to appear in dark areas, then stop just before the detail becomes too dark. The peak light output of the Mitsubishi after adjustment was 19.2 footlamberts, which is quite acceptable for a 35-inch tube.

I set the sharpness control to the minimum level on the graphic, as dictated by the multiburst pattern on our test laserdisc. A general rule to follow is to lower the sharpness level from its factory setting—watch the edges of objects and make sure there is no outline or halo. The color setting ended up correct at about the one-quarter level on the control scale, and tint looked right at just under the middle position. The other parameter that's important to adjust is a function called color bias, for which the Mitsubishi has settings of average and correct. The correct setting defeats the fleshtone circuitry, which averages hues by making anything close to the color of flesh the same color as flesh. I don't care for this circuit, and I'm thankful Mitsubishi gives viewers the option of turning it off.

I found the gray scale delineation to be disappointing. Shades from white to dark gray were not well-defined, which indicates the power supply cannot control the differentiations. After adjustment, the picture had a generally blue look, which was not unusual. Color rendition was good in other regards, but video noise was problematic, even after adjusting the video parameters and bringing the set into its linear, or optimal, working range. Noise in a picture is often a function of the line amplifier, though I hesitate to say this was the case here. The line amplifier has a bandpass filter that allows the signal to pass through before it is amplified into the picture you see. If the bandpass is narrow, more noise is introduced, and then amplified, creating a poor signal-to-noise ratio, which is what I believe is happening in this set.

To calibrate this set with the color analyzer, I followed Mitsubishi's service manual instructions for accessing the drive and bias controls. When I calibrated the set, it was right on 6,500 degrees Kelvin in the low and high output windows. But the set would only hold the temperature while in the Service Man mode, a mode designed to help technicians make adjustments. After memorizing the settings and returning to normal viewing mode, I measured the high-output IRE window at 6,600 degrees Kelvin and the lowest output window at 4,000 degrees, which is plus green. The settings I had calibrated were not being memorized in the software. After repeating this procedure several times and obtaining the same results, I contacted a technician at Mitsubishi who successfully calibrated a set he had on hand.

While the picture I obtained was better than the picture with the factory setting on the low color temperature position, the way the set throws off the low output was a concern. I expect to be able to calibrate a TV this costly to a high degree of accuracy, particularly when the manufacturer gives installers the ability to access the drive and bias controls via remote control.

I watched several laserdiscs while evaluating the CS35803, including *Hot Shots Part Deux*, a Sony test disc called *Take 5*, and scenes from *Jurassic Park*. Colors and fleshtones were rendered quite nicely after calibration. The sound on the set is typical for a direct-view monitor, with two speakers and a small subwoofer. Go with a separate sound system if you want the sonic goodies that lie hidden on movie soundtracks.

The CS35801's picture is enjoyable, although not the best I've seen on a 35-inch set. Still, if features grab you, this set is loaded and definitely worth consideration, especially with the inclusion of StarSight. ■

## TECH TIP

### *Day for night*

If you can manually control exposure and white balance with your camcorder, then you can do "day for night" exterior shots in your video (scenes which supposedly take place at night, though shot during the day). First, set your exposure to underexpose one stop, then set the white balance for the "indoor" setting. This will cause everything to take on a dark, "bluish" cast that simulates night. Note: If you do this, be sure not to shoot in direct sunlight, or the shadows will give the whole show away.

### *Two hours plus*

When I want to timeshift a two-hour-plus movie in SP mode on my VCR, but only have a 120-minute tape, I set my timer for one program at one hour and 50 minutes in SP. I then set a second program for the same channel to start recording at 50 minutes to the hour (the same time the first SP recording finshed) in EP mode. There is a small glitch at the joint between the two segments, but the entire movie fits on a T-120 tape.

Louis Nemeth
Port Colborne, Ontario
Canada

# COMBI PLAYER

*continued from page 24*

player does not flip the disc over at a side change, and it has no digital effects. The pause frames are blue, so you wouldn't want to leave the player in pause for long periods or you could risk a burn-in effect on your monitor.

But it sure does play laserdisc movies. Plugging in *The Abyss,* after running the combi player a few days to break it in, I was immediately impressed by the picture quality. Technical editor Lancelot Braithwaite concurred, and noted that its image was superior to the best S-VHS images. Color accuracy was pretty good, and clarity surprisingly good. The overall movie experience was extremely satisfying. We installed the player in our Home Theater Facility's reference system, which has a newly installed Barcovision 701 front projector linked to a Dwin LD-2 line doubler. While no consumer would play the S104 with a high-resolution system like this, the set-up immediately showed how watchable this player's picture is.

At a price of $299, some trade-offs are inevitable. The picture displays considerable video noise, which appears as graininess, and a loss of visual depth and sharp edges. Video signal-to-noise numbers, coming in below 50 decibels, bear out this impression. But the level is far from unbearable. Even on a big projection screen, your eyes adjust in a few moments and the picture is pleasing overall. Video noise from the player was still apparent on Toshiba's very sharp CN35D90 35-inch direct-view set, but did not limit our enjoyment at watching a movie. While colors were pretty good, reds looked slightly boosted and others a bit muted. For example, the red in the down vest worn by Tommy Lee Jones in *The Fugitive* was overly strong relative to other colors in the scene. However, the S104 held its own against the Marantz LV-510, an excellent full-featured laserdisc player priced at $799.

In the audio department, the S104 holds its own as well. It delivers a credible image left to right, but one lacking in depth. The dynamic range also left something to be desired, an impression also supported by our measured specs. The presentation was flatter and thinner than more expensive players, an attribute that also proved to be true for audio CDs. But one could hardly expect better performance at this breakthrough price.

There's nothing better than the picture and sound a disc player can deliver over a good home theater system and, at $299, the Pioneer CLD-S104 makes this film experience accessible to more folks than ever, and that's great. If everyone buys a player, maybe more shops will rent laserdiscs and we'll all benefit. When it comes right down to it, my only real gripe about the CLD-S104 is that it should have arrived sooner. ■

Remote control for Pioneer's CLD-S104


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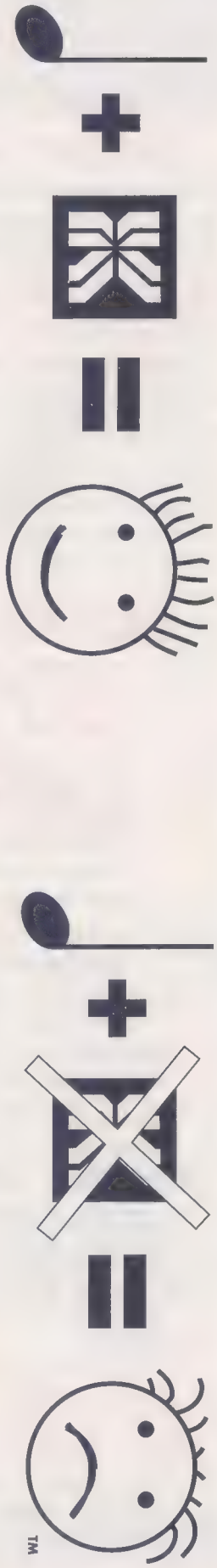

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# HANDS-ON TEST

*continued from page 16*

era. It's significantly smaller than its color counterpart, the PC-15P, and comes encased in a rubber sleeve 1.25 inch square by half an inch deep in the center. It runs for three hours on a single nine-volt transistor radio battery, and can easily be sewn into clothing or hidden in the most cramped space. Image quality is crisp and well defined, with 380 lines of resolution from it's 1/32-inch lens. Low-light sensitivity is a remarkable 0.02 lux. SuperCircuits rightly claims this camera "can practically see in the dark!"

The cameras can be set up to record in a variety of ways. In fact, SuperCircuits owner Steve Klindworth suggests that micro-video hobbyists on a budget may wish to use the cameras with a subcompact camcorder from Canon or JVC. These camcorders are small enough to be concealed under clothing and can record the images from the microcamera, Klindworth said.

Indeed, the SuperCircuits catalog quickly dispels any notion that microvideo is only about surveillance. There are wireless systems with a 1,000-foot range (requiring no FCC license) that allow videomakers to acquire shots from about any point of view one can imagine. The company even sells a 1.7-ounce postage-stamp-sized video/audio transmitter with a 3,000 foot range. Customers, says Klindworth, have mounted cameras in radio-controlled helicopters, planes and kites for aerial video, in miniature underwater submarines and in model race cars.

For those who don't want to build their own, SuperCircuits offers a variety of camera mounting products. They include Neck Tie Cam, Clock Cam, Rotocam (for 360-degree coverage), Peeping Doom (with remote pan, tilt and zoom), Phone View for video telephony, and Rearview Mirror Cam "for cabs and cops." **– Frank Beacham**

# HOME THEATER

*continued from page 18*

listener should not be able to detect the presence of a properly adjusted subwoofer. If you don't have a pink noise generator and a spectrum analyzer at your disposal, a proper level can be achieved by setting your FM tuner to a spot on the dial where no station exists. (First disengage the "FM muting" function; in the case of digital tuners, select the "manual tuning" mode.) The hissing you'll hear approximates white noise, and will have a relatively flat, broadband output. Raise the volume of your receiver or preamp/processor to a comfortable listening level, then adjust subwoofer level until balanced, full-frequency output is obtained. The signal should appear to come from the main speakers only. If, at the listening position, sound can be traced to the subwoofer, the gain level should be lowered.

Fine tuning with recorded music or movies is recommended. Male voices should not betray an unnatural chestiness, which indicates overly prominent mid- and upper-bass, and blockbuster scenes like the train wreck in *The Fugitive* should be reproduced without overhang or boom.

• *Crossover frequency.* Unless you are employing a stereophonic pair of subwoofers, the frequency at which the subwoofer crosses over to the speakers should be kept as low as possible. Frequencies above 70 Hz are no longer monophonic (or omnidirectional), but possess a directionality that can be captured in the stereophonic recording process. As a result, crossover in the 70-90 Hz range is generally considered ideal.

If your subwoofer has a crossover control, experiment by using a recording with a strong sense of stereo separation, such as a symphony. (Bear in mind that as the subwoofer's signal is derived from left and right channels, crossover tuning should be accomplished in the stereo mode, with the center and surround channels off, to avoid a misleading result.) Start with the crossover set to its lowest frequency value. While listening to the recording, raise the control until the soundstage starts to narrow and individual images congregate toward a point between the speakers. Now, lower the control until maximum stereophonic effect is restored. As with gain level matching, the ability to distinguish the subwoofer as a discrete sound source, or the imposition of a hollow, chesty quality upon male vocals are telltale signs that too high a crossover frequency is being employed.

And now to the subs. While there are many fine subwoofer manufacturers, the brands described below have established themselves as inveterate crowd pleasers.

• *Audio Products International.* Canadian speaker giant API markets high quality, reasonably priced subwoofers under both the Mirage and Energy names. Although they lack the speed and airiness of the best, most expensive models, the $550 Mirage PS-12-90 (also sold as the Energy AS-90) conveys the punch and power of motion

picture soundtracks without breaking the bank.

• *Miller & Kreisel*. One of the oldest manufacturers of powered subwoofers, M&K has recently revamped its product line. The V-125 ($695) and the dual-driver MX-90 ($995) combine musical delicacy and brute force in compact, attractive bass enclosures.

• *Definitive Technology*. Hands down, Definitive offers the most bass for the buck. Definitive's PF-15 ($699) is the least expensive powered subwoofer to employ a 15-inch driver, while the PF-1500 ($995) employs more power and a larger cabinet, with pulse-altering results. Want more? The PF-1800 ($1,599), with its 18-inch woofer cone and massive amplifier, should easily provide enough bass output to prompt a visit from the local noise police.

• *Velodyne*. When bass quality is as important as sheer quantity, Velodyne's slot-loaded, accelerometer-controlled ULD series sets the standard. This is a choice where performance, not price, is the primary consideration.

With a little effort, you can not only select the ideal subwoofer, but set it up to coax better performance from your home theater system than you ever believed it possessed. ■

# CAMCORNER

*continued from page 19*

used a slate clapper and live audio identifications at the beginning of each take to mark scenes for later editing.

For sound, we used two wireless Lavalier microphones attached to the clothing of the two principal actors. The mic outputs were fed from the wireless receivers into an audio mixer. There was also a third mic fed into the same mixer which allowed communication from the stage manager and from the studio floor. Those of us in the control room could communicate with the camera operators and the stage manager by using a microphone that fed an amplifier, then split to 50-foot cords ending in individual headphones. The output of the audio mixer was fed to the two VCRs, and back out to the external mic inputs on the two tripod-mounted camcorders. We monitored both audio and video action using two color monitors connected to the two VCR outputs.

Errors were made and difficulties were encountered. For example, camera people accidentally shot over the tops of our eight-foot-high sets (which were later raised to 10 feet). But such problems were just part of the learning process.

At the editing stage, we used the A/B-roll method. We started two VCRs simultaneously, or "in sync," by finding the same frame on each tape that indicated the beginning of the take (this is where the clapper is invaluable). We fed our video mixer with our VCRs' S-video outputs and recorded the "switchered" output on a third VCR. We had already laid in the titles at the beginning of the third (master) tape, and now added the dramatic material and closing credits. Music and sound effects were added later on the EVS-3000 PCM audio track. From this completed master, we produced our VHS copies.

We premiered our production in a 200-seat theater room at the clubhouse, free of charge of course. Our first two videos were well received, and more are on the way. For amateurs, a video club is a wonderful opportunity to learn and perform. Our members enjoy what they're doing, and their skills grow more sophisticated with each project. ■


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BY JONATHAN TAKIFF

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# DIGITAL SURROUND, THE NEXT BIG SOUND?

Over the past eight years, the guys at Dolby Laboratories, Inc. have done one heck of a job selling the entertainment world on the multichannel home theater sound experience built around Dolby Pro-Logic processing. You know, that wondrous matrixed analog sound encoding/decoding system that "folds" four channels within a compatible two-channel stereo signal. The phenomenon's grown so big that multichannel audio/video receivers with Dolby Pro-Logic outsell conventional stereo rigs in the U.S.

But beginning this summer, Dolby and an elite front guard of audio/video manufacturers will launch an exciting surround-sound improvement–an all-digital, six-channel theater sound system called Dolby Surround Digital AC-3 that mimics performance qualities found in today's best Digital Dolby-tuned movie palaces. On the home front, we'll hear AC-3 first through laserdiscs and laserdisc players, outboard processors and integrated A/V receivers from mainstream, upscale brands Pioneer, Denon and Yamaha as well as through premium components from specialty outfits Audio Design Associates (ADA), Enlightened Audio Designs (EAD), Perreaux and Runco.

Not into laser? Fear not. Laserdiscs are

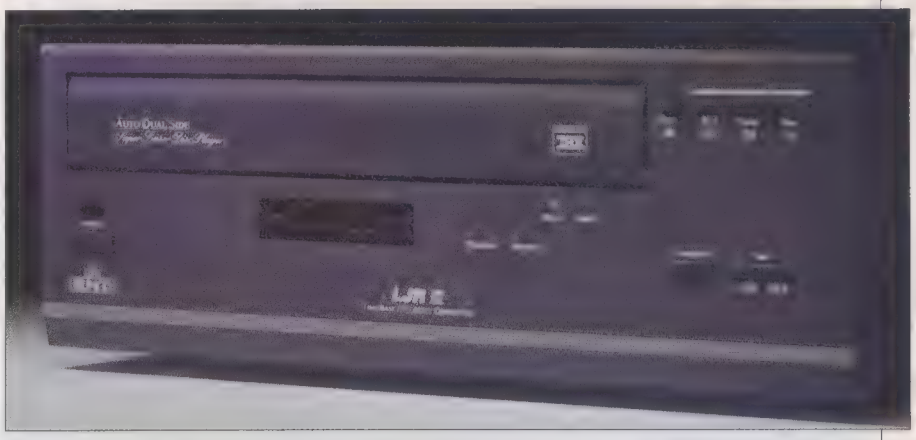
just the first path of entry for Dolby Surround Digital. AC-3 will be making an impact in an ever widening circle of audio applications. Perhaps most significant for the long run, AC-3 has been adopted as the standard for the multichannel audio transmissions that will accompany America's high-definition TV broadcasts.

By next summer, you'll also be experiencing multichannel AC-3 sound through a new generation of digital cable TV decoders that General Instruments is building for cable systems from TeleCommunications, Inc., the nation's largest cable operator, and through third-generation direct broadcast satellite receivers from Primestar Partners. And that's just the half of it:

- More than likely, AC-3 will also be used for scores of multichannel soundtracks for the promising Digital Video Disc format, the five-inch multi-gigabyte movie discs due to be introduced around the middle of next year.
- Some telephone companies are testing AC-3 as part of their "video dial tone," which will deliver video-on-demand services through fiber optic phone lines.
- Dolby Pro-Logic will remain the system of choice for VHS hi-fi tapes and NTSC TV programs, which are likely to maintain their dominance at least until the calendar rolls past 2000. But multichannel digital audio will be featured in the next generation of digital videotape recorders, which are coming soon to cohabitate with HDTV.

## WHAT'S THE DEAL?

Why the rush to adopt AC-3? Because it's a sonic dazzler that raises the high-water performance level of home theater to keep pace with the discrete digital sound improvements developed for the prints and reproduction systems used by movie theaters. Better yet, AC-3 makes surprisingly small demands on the software that carries it. As such, it's the ultimate cheap date, discrete yet forward, all over you in no time. Moreover, Dolby has done its usual superb job of market analysis and promotion. It built a case for AC-3 that's hard to argue with, establishing it within the audio/video industry as a de facto standard before competitors even woke up and smelled the coffee.



**Charter Members:** The first AC-3 components include Yamaha's seven-channel RX-V2090 A/V receiver, EAD's Universal Disc Transport, and Runco's THX-certified LJR II laserdisc player.

The six digital channels of AC-3 sound are compressed into a slim data stream of 384 kilobits per second. Even though this is a lower bit rate than is needed for just one channel on CD, the six digital channels of AC-3 maintain the same purity of digital separation, frequency response, broad dynamic range and freedom from noise as a CD.

Better still, AC-3 suffers none of the channel bleed-through or steering anomalies, like audible sound level pumping, that would be expected in a matrixed analog surround sound system which has, at best, 30 decibels of channel separation and which cannot decode more than one dominant signal at a time. In AC-3, each of the six channels can carry a different signal simultaneously. A sound engineer has virtually 360 degrees of panning options.

As a result, AC-3 makes films, concerts and sports events more enthralling and pleasurable. It plops us into the midst of an extremely realistic three-dimensional soundfield. Even behind your back,

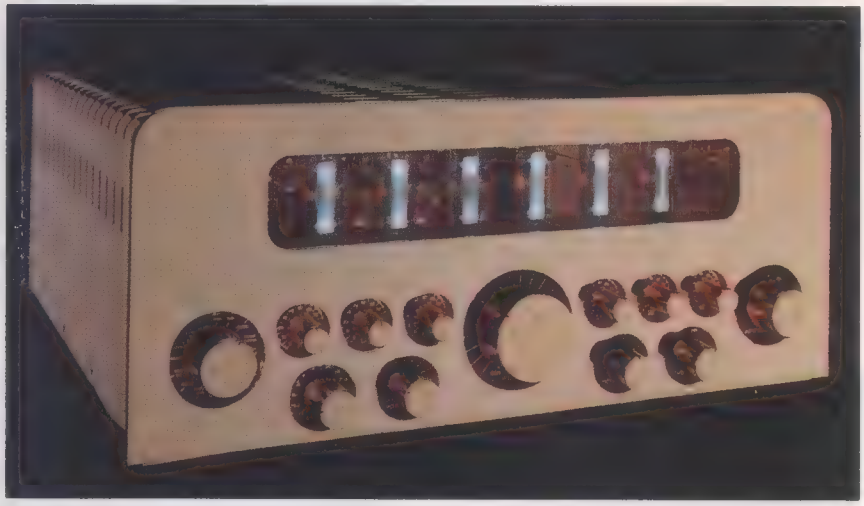
you'll know where the enemy's lurking, how the wind's blowing, down which foul line the fly ball's sailing.

The process uses the same number of speakers as Pro-Logic, so you'll be able to maintain this element of your system, if the drivers are of equal temper and timbre. However, AC-3 assigns the signals a little differently, and puts heavier strains on speakers, especially subwoofers.

Today's analog Dolby Pro-Logic Surround is described as a 3/1 system. In other words, three channels (left, center and right) are spread across the front, or screen side, of a home theater. A single channel with a limited bandwidth of from 100 to 7,000 cycles, which is used mostly for special effects, is fed to two separate rear or surround speakers.

By contrast, AC-3 is a 3/2 system. The digital Dolby array offers three channels in the front and two distinct, discrete surround channels in the rear. And the stereo surround tracks are every bit the equal of the three fronts in terms of possessing full-range frequency response (20 to 20,000 Hertz, +/-0.5 decibels) and other sonic qualities.

In addition, AC-3 delivers the punch of a true, dedicated special effects channel that's limited to non-directional bass sounds, like thunder, rumbling dinosaurs and exploding bombs. Such sounds are best reproduced by a powered subwoofer capable of sustaining 115-decibel signals. (The other AC-3 channels are contoured to max out at a 105 dB sound pressure level, as are all Dolby Pro-Logic signals.) Because this hard-rocking effects channel has a limited bandwidth of 20 to 120 Hz (+/-0.5 dB) and eats only a tenth as much data-stream space as the full-bandwidth channels, Dolby modestly says its system possesses 5.1 channels, creating a potential point of confusion for consumers. To us, AC-3's still a six shooter.



**Gold Standard:** ADA's Olympus III surround sound decoder couples AC-3 with electron vacuum tubes.

## PRO-LOGIC COMPATIBLE

Just because AC-3's coming in, nobody thinks Pro-Logic is going away. "Dolby Pro-Logic will be the mainstream home theater product and AC-3 will assume the high-end position, as Pro-Logic once did over Dolby Surround," says Roger Dressler, technical director of the Dolby Laboratories Licensing Corp. Exploiting the universal presence of two-channel audio to find paths to consumers, matrixed analog Dolby Surround processing will remain on a skadillion VHS VCR tapes, broadcast and cable TV programs, C- and Ku-band satellites, thousands of laserdisc titles and some videogames. Moreover, Pro-Logic hardware's become very affordable. Nowadays, you can buy a decent Pro-Logic surround receiver for $250.

Should you choose to step up, the task will prove relatively easy, although costly, as was Pro-Logic, if you're an early adopter. All AC-3 decoding chips, coming first from Zoran and built into preamps, decoders and A/V receivers, are required by Dolby to also digitally decode matrixed surround signals in the Pro-Logic mode. And any laserdisc programs that feature six-channel AC-3 won't do so at the expense of the PCM stereo tracks that fold in Dolby Pro-Logic surround.

On laserdiscs, multichannel AC-3 is being modulated as a radio frequency signal that claims the spectrum space previously occupied by the right AFM audio channel. That's half the original analog stereo sound path for laserdiscs. When

**Digital Domain:** EAD's Theater-Master, the first high-end D/A converter with AC-3 and Pro-Logic processing.

studios are mastering discs for AC-3, the remaining (left) AFM channel will deliver a monaural, hi-fi soundtrack, so as not to "orphan" owners of first-generation laserdisc players, the ones built before 1985.

This "easy backward compatibility" argument helped AC-3 win favor with the hardware and software members of the Laser Disc Association of America and the Laser Disc Association of the Pacific. The two trade groups have endorsed AC-3's concept of using the analog track to carry new multichannel sound, while maintaining the PCM tracks "as is."

Interchangeable AC-3/Dolby Pro-Logic laserdiscs means dealers can maintain a single inventory and that new titles can rapidly proliferate, from zero to possibly 100 by this Christmas, predicts Dolby. Participating studios include Twentieth Century Fox, Paramount and Live, with others still to be announced. In addition to new titles, the studios are likely to re-press older laserdisc titles with compatible surround, if the original theatrical print was mixed in digital multichannel. Pro-Logic lovers can pick up AC-3 discs with the happy realization they're already building a library for the next generation of products, should they chose to upgrade later.

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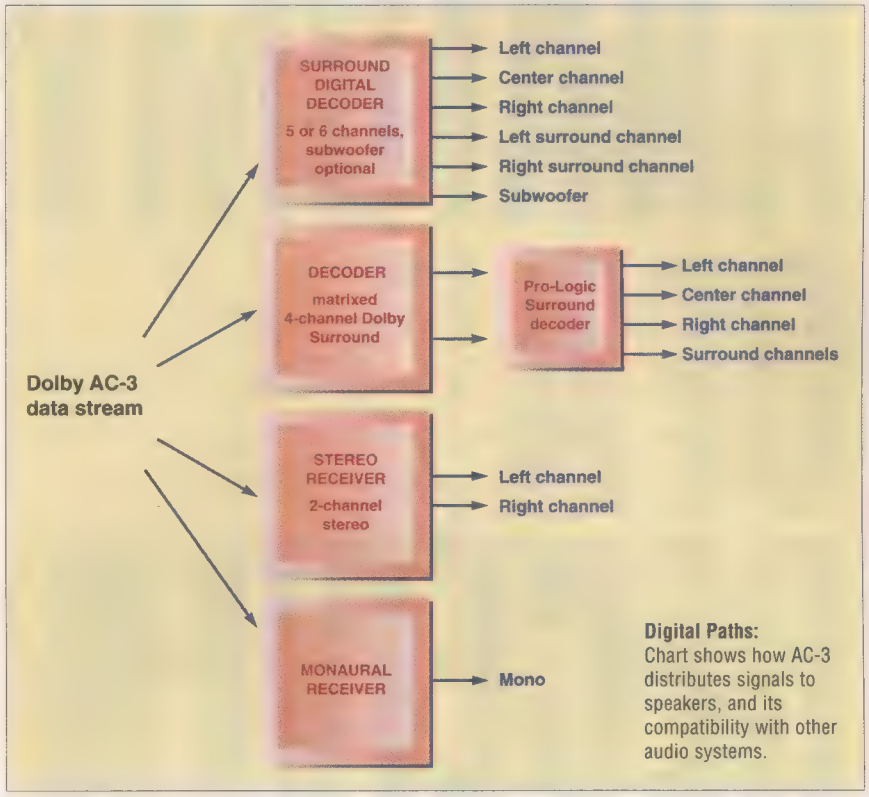


**Digital Paths:** Chart shows how AC-3 distributes signals to speakers, and its compatibility with other audio systems.

## DIGITAL THEATER SYSTEMS: AC-3's MULTICHANNEL CHALLENGER

Dolby Surround Digital AC-3 is not the only advanced multichannel sound process in the works. A competing system called DTS, by Digital Theater Systems, the world's leading theatrical motion picture digital audio sound company, could challenge AC-3's bid. Utilizing a high-quality yet economical reproduction system that synchronizes a soundtrack pressed on a CD to an optical film print, DTS has persuaded nearly 5,000 theaters to use its system. This is triple the number of theaters that have installed Dolby Digital Surround and Sony Digital Surround Sound, competing multichannel sound systems for movie theaters.

DTS was introduced in June, 1993 for *Jurassic Park*, the decade's biggest smash. Not coincidentally, *Jurassic's* creators, Steven Spielberg and Universal Studios, are partners in the sound company, along with DTS parent Nuoptix, Inc., a huge supplier of sound equipment to the motion picture industry. Last year, DTS encoded 65 films for MGM/UA, Universal, Paramount and New Line. This year, it will produce "another 80 or so" with its digital mulitichannel process, says DTS president Terry Beard.

On paper, DTS appears to have built the superior mouse trap. DTS packs its six channels of digital surround into a 1.5-megabit per second data rate, the same used for a two-channel CD, and employs a mild 3:1 digital data compression ratio with 20-bit digital-to-analog converters. These appear to be more like hi-fi specs than the AC-3 system with its data rate of 384 kilobits per second and 11:1 compression ratio.

To bring their technology home, DTS developers say they would seize the 1.5-megabit PCM stereo track space on laserdiscs and leave the old original CX-encoded AFM stereo tracks intact for compatibility, to be played as is or decoded with Dolby Pro-Logic. Beard argues that the "FM analog tracks significantly exceed the dynamic range, frequency response and noise performance of the medium for which the 'master' stereo track of all movies is mixed, the motion picture stereo optical soundtrack." According to Beard, Nuoptix builds the optical simulators and optical soundtrack recorders "used by every major motion picture company in the world, so we are very familiar with this process and its limitations."

Extracting a six-channel DTS mix off a laserdisc's PCM tracks would be relatively easy. In fact, laserdisc players with digital audio outputs are already up to the mission. Unfortunately for DTS, though, the Laser Disc Associations of America and the Pacific have voted to keep the PCM tracks intact, siding with a plan proposed by Pioneer and Dolby to seize one AFM track for surround sound, which is precisely the agenda of the Dolby AC-3 multichannel system.

If DTS chooses to market its system to the laserphile

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BY RON GOLDBERG

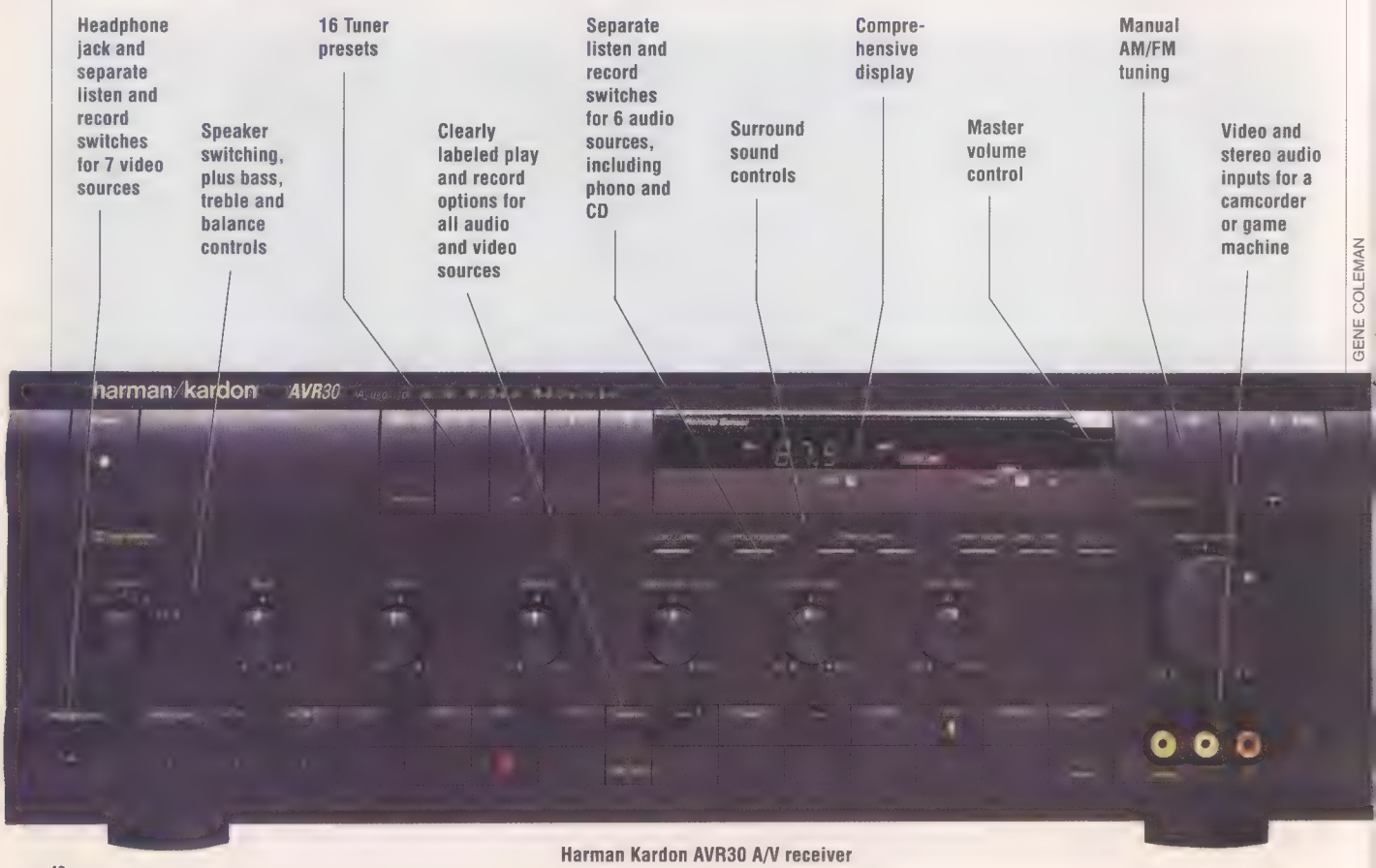
# ANATOMY OF A RECEIVER

*Features and strategies to help you choose a home theater command center.*

The home theater revolution owes its success to a lot of soliders, but few have carried the awesome electronic burden of the audio/video receiver. In one 19-inch wide box, we find a command center for all the audio functions of a fully integrated system, plus a good portion of the video functions. The success of any home theater installation is going to owe a lot to this crucial component.

As a result, virtually every audio manufacturer has jumped onto the A/V receiver bandwagon, so much so that a straight stereo receiver without some kind of surround sound capability has become the exception, rather than the rule. But because there are so many competitors, at prices ranging from a few hundred dollars to a few thousand, the choices among A/V receivers can be overwhelming. This is especially true if you're working with a fixed budget (and aren't we all?) or trying to upgrade an existing system. So many features, so little time. Where do you begin to make intelligent choices?

In the following article, we'll focus on the key features common to most A/V receivers, and how to understand the benefits they offer. We'll discuss which features are essential, which features are simply good to have, which features will best serve the rest of your




GENE COLEMAN

Harman Kardon AVR30 A/V receiver

system and, equally important, which features you can live without. We'll also recommend A/V receivers (see "A Few Good Choices") that offer top flight features, performance and value.

## THE USES OF POWER

One of the main reasons why people choose one receiver over another is that it offers more power. Receiver power, which is measured in watts per channel, indicates how much amplitude, or loudness, and how much dynamic range (from soft to loud sounds) you'll be able to coax out of your speaker system. In terms of channels, you'll need two for simple stereo, five for Dolby Pro-Logic, and six for the forthcoming Dolby Surround Digital AC-3.

The power in the amplifiers built into A/V receivers is by no means the only factor that determines how loud your system will sound. Speaker sensitivity, also called efficiency, is also important. A more sensitive speaker needs less wattage to play as loudly as a less sensitive speaker. The room where your home theater resides is also part of the equation. A large room with high ceilings, carpets and soft furnishings is going to need more watts to fill it with great sound than a small room with hard, reflective surfaces.

Still, the power put out by an A/V receiver is a prime purchase consideration. Most important, you'll want the receiver's amps to deliver equal power across the front three channels. The days when manufacturers could get away with retooling an existing stereo receiver with a dinky trio of amps for the center and surround channels are long gone. Remember, the vast majority of sounds you'll hear in any movie are going to come from the center channel. This is not just dialog, but all the sounds that haven't been panned to the sides or rears.

With this in mind, what is the correct power for your A/V receiver? The best way to determine this is by looking at your speakers and your room. Most speakers, especially the satellite/subwoofer complements that are so popular for home theater use, carry a maximum power rating (although this is not to say that you can't exceed this rating under certain circumstances). Distorted power, much more than excessive power, is the culprit behind fried speakers. Look up the power rating for your speakers, and try to match your A/V receiver accordingly. If the speakers say they'll handle 40 watts, a 100-watt receiver is overkill. But if the speakers say they'll handle 75 watts, you can consider 100 watts, if you need them.

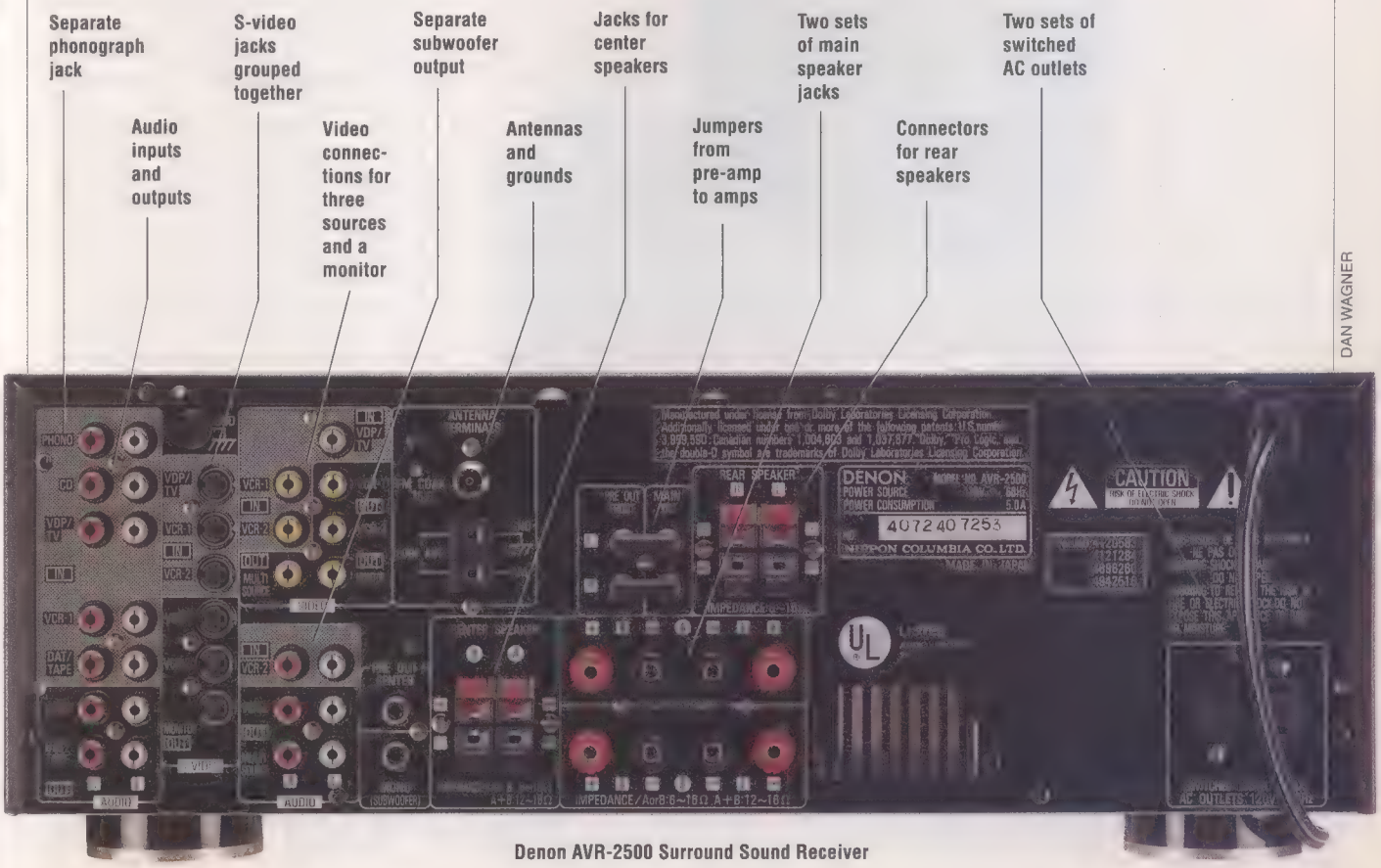
However, many rooms don't. Under normal (loud, but not wacky loud) conditions, the bulk of a receiver's power is going to go into subwoofer boom and into quick bursts of sonic energy, such as those produced by gunshots and explosions. If you have a subwoofer that's self-powered, the A/V receiver gets a break. If you need to power a sub, think about getting as powerful a receiver as possible. Subwoofers inhale wattage for breakfast.

An average-size living room will sound plenty loud with 50 to 75 watts of clean power. If your room is large, your speakers will work inefficiently (displaying less than 87 decibels of sensitivity), and you'll be happier with more watts. If you're powering a big subwoofer through the A/V receiver, you'll probably be happier with 100 watts, or more.

## DSP AND ITS DISCONTENTS

Every A/V receiver has a setting for surround sound. Every A/V receiver you should consider buying has a setting for Dolby Pro-Logic. But most A/V receivers take this concept further. Instead of offering only stereo or surround settings, they give you settings for digital signal processing (DSP). Using this technology, the receiver can manipulate incoming music or movie audio so it appears to be emanating from an acoustic space other than the one in which you're listening.

This is almost always accomplished




DAN WAGNER

Denon AVR-2500 Surround Sound Receiver

**Chip Ahoy:** Onkyo's TX-SV525 has a new new Motorola DSP microprocessor.

with time delay, reverberation and/or equalization. You've undoubtedly seen these settings while browsing for A/V receivers. Using DSP settings, you can hear the Tallis Scholars sing in a cathedral, Ray Charles in a jazz club, the Rolling Stones in a stadium or, because it's possible, the Tallis Scholars in a jazz club. The question is, do you really want to?

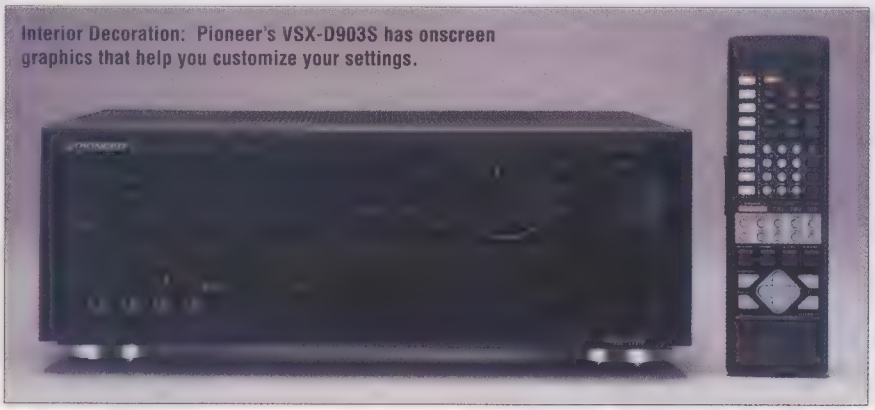
In a field as crowded with competitive products as A/V receivers, manufacturers feel they have to add features that make their models stand out. One easy place to lay on the goodies is the DSP selection; after all, the algorithms for six DSP settings aren't much more expensive than four. Even entry-level A/V receivers usually have at least two or three DSP settings for music listening. A high-end unit might offer more than a dozen.

Audio purists tend to sniff at DSP features because, in some cases, they alter the signal to such a degree that the sonic benefit could conceivably be undermined. The "bigger" the DSP setting–stadium is usually the biggest–the more processing you're likely to hear on the signal. While the effect of DSP settings can be amusing, in the long run, they rarely sound as pleasing as a receiver's unadorned signal.

One major exception comes from the Harman International group of companies, which includes Harman-Kardon, Fosgate, JBL and Lexicon. Harman-Kardon decoders, which are virtually identical to the recently discontinued Fosgate decoders, feature a selection of intelligent DSP settings that are rooted in designer Jim Fosgate's pioneering efforts back in the early days of Pro-Logic. These models offer superior DSP functions for music listening because the processing techniques they employ are based on strategically mixing unaltered front sounds into the surround speakers, rather than excessive processing of the stereo signal. The result is an unusually listenable soundfield that works well into five and six speakers. In fact, these models also offer a Pro-Logic-compatible setting for movie playback called "70mm," which many home theater buffs actually prefer to straight Pro-Logic and even THX surround decoding.

*'In a field as crowded as A/V receivers, manufacturers feel they have to add features to make their models stand out.'*

The bottom line? DSP settings are like the special effects features found on camcorders. They're fun to use once in a while. But I've only met one person in my life who listens to music all the time through DSP settings, and that's through a dedicated $2,000 decoder.



**Interior Decoration: Pioneer's VSX-D903S has onscreen graphics that help you customize your settings.**

## INPUTS AND OUTPUTS

Amazingly, consumers tend to pay relatively little attention to how well an A/V receiver can sort and route their own various audio and video components. This is surprising because this capability is crucial to both picture quality and operating flexibility. Everything in your system, including present and future components, is going to go through your A/V receiver. How well, and easily, the signals come out into your monitor and recording gear should not be a minor consideration.

First and foremost, when checking a receiver, make sure it has enough video and audio inputs for present as well as anticipated components. Most receivers are loaded with audio inputs, but not all are as generous when it comes to video. Check carefully. A receiver that advertises enough inputs for eight components might sound pretty full-featured until you bring it home and realize that only two of those inputs can route video signals. Suddenly, there's no place to connect your two VCRs and a laserdisc player.

Video inputs should also be checked for configuration compatibility. If you'll be running S-video connections from the sources to the monitor, you'll want a receiver that can take advantage of this capability. If you'll be mixing both S-video and standard video inputs into the receiver, make sure the receiver can route either type of signal to the monitor. With some receivers, all your connections have to be of the same type. Others have a composite/S-video "mixing" function that will relieve you of hook-up headaches.

Input and output jacks are only half the story of good video switching, which

is an integral aspect of A/V reception. It's also important to know what you can do with these signals once the receiver accepts them. What about dubbing? A receiver with four video inputs, but only two outputs means minimal dubbing capability. Audio inputs and outputs are givens on most A/V receivers but, ideally, you also want inputs and outputs for each of your video sources. This will give you enough flexibility to do all the things you might want to do with your system, and a few things you may want to do in the future, even if you don't know it now. Like what? How about dubbing from your CD player (an audio source) to your hi-fi VHS deck (a video source), for six to eight hours of continuous music for a party? Or how about dubbing camcorder footage to two VHS decks simultaneously (if you have them), so you can make a copy of junior's first steps for both sets of grandparents in half the time? If you can see yourself doing anything along these lines, then good dubbing capabilities are a must for your A/V receiver.

In addition to these essentials, you'll also want a few niceties; after all, you're buying a spiffy new piece of gear. A set of front-mounted A/V jacks for camcorder hookup is a helpful touch. If you still love vinyl records (and a lot of us have irreplaceable collections), you'll need a phonograph input, which not all A/V receivers still possess. All in all, more is usually better when it comes to input and output jacks. Don't worry about how scary the back of the receiver looks. With enough jacks and routing flexibility, you'll probably never have to look at the back panel again after your initial installation.

## WHAT ABOUT THE SOUND?

Just as different stereo amps and receivers display subtle, and sometimes not so subtle, differences in sound quality, Dolby Pro-Logic decoders don't all sound the same either. This is both good news and bad news. The good news is that most of the Pro-Logic chips in today's A/V receivers sound pretty good. They do a good job of reproducing directional information, and almost all deliver good surround entertainment, as long your speaker system is properly balanced, However, some receivers definitely do a better job than others.

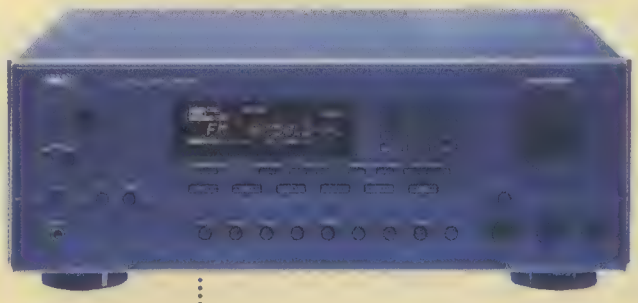
## A Few Good Choices

Audio/video receivers sprawl across a wide range of prices. You can find a basic model for under $200, while the best go for ten times as much. How much receiver you get for how much money is a matter of synergy between what you're looking for and what you want to spend. Some models are conceived to deliver as many features as possible at their price levels. Others emphasize performance quality or durability. But your priorities are more important than a manufacturer's. Pick a model you decide will best suit the home theater situation in which you're planning to put the receiver. To get you started, here are a few receivers we're especially keen on:

• **Onkyo TX-SV525DSP** ($580). Onkyo's been on a hot streak lately, and this new model should be a winner. It features Motorola's new 56004 DSP chip, which brings state-of-the-art performance previously found only in very high-end gear down to mass-market prices. At 80 watts for the front and center channels, and 25 for the rears, it has enough power for most home theaters. Throw in bulletproof construction and you've got quite a bargain.

• **Yamaha RX-V2090** ($1,499). Yamaha's flagship is a tour-de-force. Start with seven channels of amplification: 100 for the front three, and 35 to the two surround and two side channels. Of course, there are plenty of DSP settings, and Yamaha's soundfields are among the better ones. But the idea here is to be state of the art today and tomorrow. All those channels mean this model can easily mate with next-generation Dolby AC-3 gear.

• **NAD AV716** ($749). Long known for its simple designs and great sound for the bucks, NAD took its sweet time coming out with this debut A/V receiver. It looks like a good one. There are few bells or whistles; in fact, just one DSP setting besides Pro-Logic. The attention here is all on performance, especially clean amplification and decoding. The power ratings may seem skimpy at 55 for the front three channels, and 20 for the rears. But NAD machines "perform" more loudly than their power levels suggest.



NAD's AV716

• **Pioneer VSX-D903S** ($1,200). Tired of indecipherable front panels and convoluted remotes? Here's a solution that seems to be an inevitable direction–a graphic on-screen interface. With this Pioneer, your television set becomes a computer monitor with friendly icons and enough prompts to let you tailor your home theater world. It's easy to work, which in the case of this model's many features, is a blessing. There's also plenty of power and dubbling flexibility.

• **Sherwood RV-5030R** ($379).Winner of a Video Magazine Award as one of '94's best products, this Dolby Pro-Logic receiver combines performance with affordability. Lacking such features as S-video jacks, it has few frills, but offers sound quality comparable to much costlier models. —RG

BY CHRIS CHIARELLA

# REINVENTING A CLASSIC

*How a THX 30th Anniversary Sound of Music laserdisc unites the film with its creators*

To fully appreciate the significance of FoxVideo and Image Entertainment's *The Sound of Music 30th Anniversary Edition*, set aside any memories of the movie's saccharin nature, as some allege, and look at it fresh and in perspective. The winner of five Academy Awards, including Best Picture, *The Sound of Music* dethroned *Gone With the Wind* as the most popular movie of all time when it was released in 1965. Its theatrical run on Broadway lasted four-and-a-half years, and the movie version enjoyed a lucrative big-screen re-issue in 1973, brought back by popular demand. A blockbuster such as this is a natural for a special edition laserdisc. The necessary investment by FoxVideo and Image is balanced by potential consumer interest. And the background stories of the people who made the film, and the story of the film's phenomenal success, make for ideal supplements. Too often in recent years, deluxe editions have been reserved for action movies, like *Terminator 2: Judgment Day* and the *Star Wars* trilogy, with lots of special effects. Although *The Sound of Music* is virtually devoid of trick photography, it represents a different kind of movie making from an era now gone, and is noteworthy as the pinnacle of the legendary songwriting partnership of Richard Rodgers and Oscar Hammerstein II.

**30 Years After:** The lavish box set includes the screenplay, an historical documentary, a still-frame archive, and a soundtrack CD. **Above:** Sound recordist Bernard Freericks and Kym Kareth, who plays Gretl Von Trapp.

LASERDISCS: LES MORSILLO

**Do-Re-Mi:**
Julie Andrews films the final shot of the song on location at the Mirabell Gardens in Salzburg, Austria.

The film's maker, Twentieth Century-Fox, was an underdog studio when production began, and was saved from financial collapse by the sleeper hit.

*The Sound of Music* is the story of Maria, played by Julie Andrews, a spirited postulant, who leaves her convent to serve as governess to the seven children of the widowed Captain Von Trapp, played by Christopher Plummer. After winning the hearts of her talented young charges, she falls in love with and marries their father, as invading Nazi forces threaten their future. But even annexation by the Nazis cannot spoil the glories of Salzburg, Austria, the real star of the film. Although few movies, from any genre, truly merit the level of detail lavished on this package, the story of how this edition was assembled highlights the creative energies that have won the laserdisc format so many loyal fans.

The architect of the 30th Anniversary edition is Michael Matessino. His passion for the film was well known to Bart Pierce, director of Laserdisc Enhancements for FoxVideo, with whom he had worked while creating the supplement for the popular *Alien* deluxe disc. FoxVideo had been keen on the idea of a special *Sound of Music* edition for some time, but had put it on hold until it completed its elaborate *Alien*, *Aliens*, and *Star Wars* projects.

The one previous letterboxed *Sound of Music* disc, a CBS-Fox release, was heavily criticized for poor color, making some scenes appear sepia-toned or black-and-white. Consequently, the film's eventual remastering was undertaken by FoxVideo. The THX laserdisc program, still building its reputation as a mark of technical excellence, became involved in making new transfers of all three prestigious Rodgers and Hammerstein Todd-AO musicals: *The Sound of Music*, *South Pacific* and *Oklahoma!* (titles that also represent THX's first feature work from 70mm sources). The Todd-AO process was developed by Michael Todd and the American Optical Company in the early 'Nazi 50s to provide movie theaters with a format simpler than the successful three-strip Cinerama, yet brighter, sharper and steadier than 35mm anamorphic CinemaScope.

## A NEW TRANSFER

Dave Schnuelle, principal engineer of the THX laserdisc program, set up the telecine transfer machine at Crest National Videotape in Hollywood and calibrated its monitors to THX specifications. *Sound of Music* director Robert Wise oversaw every moment of the transfer. This was not a restoration in the classic sense: the original 65mm negative required no rescue from certain doom. There were no drastic repairs of faded stock or lost scenes to replace. The decision to remaster from the original 65mm version, however, may represent an attempt to approximate as closely as possible the original roadshow presentation from 30 years ago. (Two details were carried over to this version, the 2.2:1 aspect ratio and the Todd-AO credit, which appeared only on the 70mm prints.)

For the soundtrack, Schnuelle and THX technicians fine-tuned the mixing board at Chace Productions in Burbank, literally taking it apart. Two different six-track magnetic sound reels were brought in and compared. The original 1965 reels

**Patter Of Little Feet:** Rehearsal for "The Lonely Goatherd" song with puppeteer Bil Baird (left).

were actually brighter than the 1990 remaster, created for the Silver Anniversary theatrical re-issue, and served as the source for Chace's Tom Long to create a new soundtrack. It was processed through the Dolby Matrix and closely monitored for fidelity. Age-related anomalies, such as pops and hisses, were removed. Once the best transfer was obtained, the challenge was to create supplements that would genuinely enhance viewer appreciation by examining the artistry and hard work that made the movie an unparalled success.

## EXTRAS & MORE EXTRAS

Matessino began to block out the specifics. The remastered movie would be accompanied by a running audio commentary from director Wise, plus the isolated music and effects track in full stereo whenever he was not speaking. Matessino recorded Wise on DAT in the director's home, while the music and effects track was found in studio storage. This main program was to be followed by four 14-minute mini-documentaries covering the real-life story on which the play was based, the genesis of the screenplay, filming and the movie's release and success.

The wealth of material uncovered soon suggested that a single feature-length documentary would be more interesting. Almost all surviving production team members of *The Sound of Music* were willing to be videotaped. A fateful phone call from Christopher Plummer's agent, Jeff Berger at International Creative Management in New York, had a profound effect. Plummer had been rumored to hold the movie in disdain, lowering any hopes of his involvement. Berger lobbied his client to take part, and succeeded. An East Coast trip was arranged to interview the star on camera, as well as Ted Chapin, president of the Rodgers and Hammerstein organization, and Oscar Hammerstein's son James.

Rodgers and Hammerstein had maintained good relations with the Trapp family and interviews at the Trapp's Vermont ski lodge were also arranged. Only one name was noticeably absent from the roster: Julie Andrews herself, who, feeling she had said quite enough about the film over the years, had declined an invitation. However, on the strength of the widening scope of the documentary, Andrews reconsidered. So important was this show of support that FoxVideo pushed back the deadline and increased the documentary's running time.

**The real Captain and Maria Von Trapp.**

Some 20 hours of raw video footage on three-quarter-inch tape needed to be reviewed, logged and cut into a narrative. Specially transferred photos and clips would be integrated throughout. Envisioning the finished product in his head, Matessino was able to construct a computerized edit list. Without the benefit of an actual rough cut he could watch, he slowly assembled all the footage into *The Sound of Music: From Fact to Phenomenon*. Claire Bloom, another Jeff Berger client who had worked with Wise on *The Haunting*, supplied the voiceover. With great skill and impeccable German, Bloom recorded her narration in a matter of hours in a Manhattan studio, coached via telephone. This was then edited and laid in alomg with the music and sound effects. The resulting 87 minutes became, after 30 years, a com-

*continued on page 86*

**Wise Guys:** Director Robert Wise on the set with the Von Trapp children.

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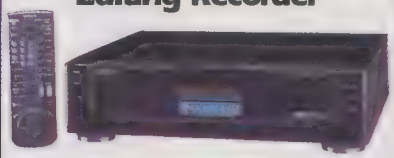

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## HOME THEATER FORUM

# THE SYNTHESIS SOLUTION

*Cinema audio specialists bring it all home for movies & music*

**Horns O'Plenty:** Synthesis 3 speakers include S3Ms for left and right channels, two S2A effects speakers, two S3S subs, and the vertical S3C center channel.

If you're looking to assemble a home theater system, you probably fall into one of two categories: Those who take pride in carefully selecting each component, and those who, while just as enthusiastic about the home theater experience, prefer the ease of a completely matched and integrated system. For the latter, JBL offers its Synthesis 3 theater system, which includes everything you need except for a video source and a video monitor. Synthesis 3 is a complete, prepackaged THX-certified set-up and JBL insists that installation and calibration be performed by factory-trained specialists using proprietary computer equipment.

I must admit that, prior to hearing a properly tuned Synthesis 3, I was feeling somewhat cynical about the system's capabilities. As senior editor Peter Barry and I loaded component after component (11 pieces in all) into *Video Magazine's* Home Theater Facility, I was beginnng to think of the Synthesis as a rack system for the rich and famous. At a suggested price of $18,900, I was convinced, considering the abundance of great home theater products, that I could design a similarly-priced home theater system that would surpass the performance of the Synthesis 3.

I was wrong. The JBL Synthesis 3 system, when installed and calibrated by a trained technician, delivers a world

class home theater experience and, thanks to the inclusion of dual-purpose left and right main channel speakers, satisfying stereophonic performance as well. Considering the number and quality of the individual components supplied with the Synthesis 3, the price of admission does not seem unreasonable. For your $18,900, you get a pair of S3M cinema and music speakers for the front left and right channels, an S3C center channel, a pair of S2A dipole effects speakers, and a pair of S3S 12-inch subwoofers. The center-channel speaker can be configured vertically or horizontally, as you choose. You also get an SDP-1 surround-sound processor, which is essentially a modified version of Lexicon's CP3-plus, and S650 and S400 power amplifiers, which deliver a total of 1,050 watts into 8 ohms, and an S3-SPP signal processor/equalizer.

We ran all this audio hardware with our video set-up, which consisted of a Mitsubishi VS-1250 front projector, a Dwin LD-2 line doubler, a Da-Lite Model C screen, a Pioneer CLD-97 laserdisc player, and an Audio Alchemy v1.1 digital/analogr converter for processing the audio bits. The set-up was wired with Monster Cable speaker wire and interconnects, and Straight Wire SilverLink II video cable.

**Centerline:** Synthesis 3 offers a choice between a horizontal (above) and vertical center channel.

A number of the components in the Synthesis 3 are derivations of JBL professional theater products, which are installed in nearly 70 percent of the movie theaters in this country and built to standards higher than one would normally associate with consumer equipment. And like real movie theater set-ups, the Synthesis 3 utilizes horn tweeters in the front, center and effects speakers. The standards for home THX certification require that treble dispersion be controlled only in the vertical plane, but here JBL's use of expensive horn-loaded tweeters guarantees that the speakers meet the even more rigorous pro-THX standards, where horizontal directivity must also be controlled. Similarly, the matte black finish of the power amplifiers sug-gests the beefy build quality typical of top-notch commercial-grade electronics, and their 130 watt-per-channel ratings (200 wpc for subwoofer channels) provide marginally greater output than the 100 watt-per-channel amps supplied with most home THX systems.

**Power and the Glory:** JBL's SDP-1 processor and the S3-SPP equalizer atop the S650 and S400 power amps, which pack 1,050 watts.

Despite the nuts-and-bolts quality of the components, the Synthesis 3's most formidable strength is its ability to be optimized, via the supplied S3-SPP signal processor/equalizer together with JBL's proprietary computer program and a technician trained to calibrate the system for each customer's specific home theater environment. Although some of the Synthesis 3's qualities—dynamics, detail, image localization—were obvious from the moment we unpacked and hooked everything up, the calibration and equalization procedures undertaken at our test facility by Synthesis Eastern Sales Manager Eric Leicht (see sidebar) helped the system to dial in a level of home theater realism that set a new standard in our reference room. Tonal balance, from midbass to upper treble, was refined and correct, with no part of the frequency range calling attention to itself. Integration between the speakers was flawless. The transition of sonic information from one speaker to another was accomplished seamlessly, heightening the sense of movie realism.

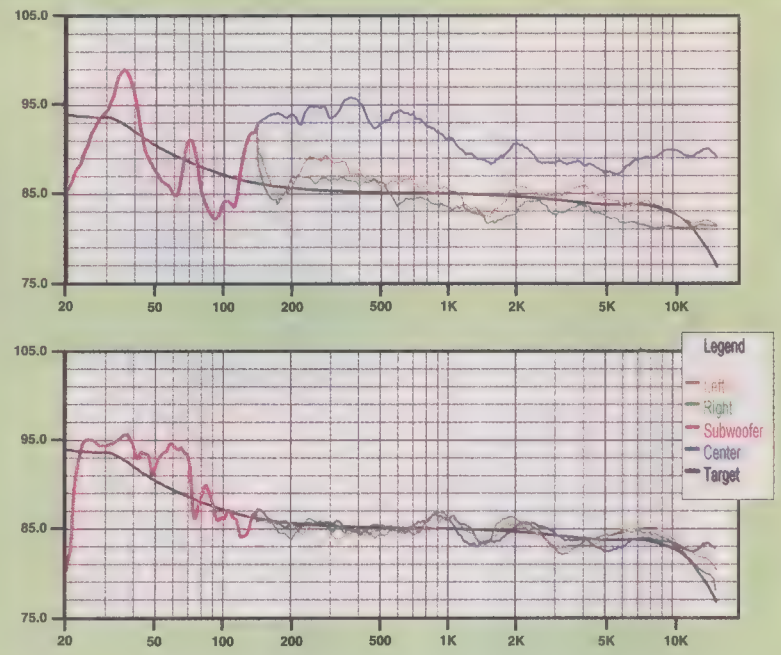
As noted, the Synthesis components were derived from JBL's pro-THX applications, a fact that became evident when we pushed the system at high volumes for prolonged periods. While other high-powered components have, under extreme conditions, compressed the dynamic peaks of blockbuster soundtracks, the Synthesis encompassed major swings in volume without ever breaking a sweat. Watching films that have hectic action sequences that take place simultaneously with calmer scenes are well served here, as the JBL system properly delineates each sequence while preserving the integrity of the cinematic whole. JBL's matched system approach allows the Synthesis 3 to deliver a greater range of dynamic contrast than would be possible if amp

and speaker matching were left to the customer.

Much of the credit for the Synthesis' dynamic excellence is due to those magnificent horn tweeters. Veteran audio/videophiles are probably aware that the most sonically intrusive distortions of system overload occur at high frequencies. Through the JBL horns, I never heard any sort of compression or breakup and, after throwing every laserdisc torture test in my arsenal at this system, I would guess that these tweeters are capable of reproducing a much broader range of dynamic information than I was able to supply.

Only at the lowest frequencies did the Synthesis system ever protest our preference for high-volume levels. Certain bass-heavy soundtracks sent the woofers into overload, which made it necessary to lower overall system volume. Although this could be hardware related, it's hard to pinpoint the cause since we tested all the components as a system. I doubt, however, that the woofer/amplifier combination supplied with the Synthesis 3 is the reason. It might have been that the target calibration curve, which in our room specified a 10 decibel boost in low frequency volume output (between 20 and 40 Hertz) relative to the midrange volume level, simply became too severe with movie soundtracks which were themselves equalized with a low bass emphasis. If we had the equipment needed to experiment with equalization settings, we might have arrived at a more definitive conclusion, but it's fair to say that after the Synthesis 3 has been equalized according to factory guidelines, soundtracks with a lot of low bass information should prompt a viewer to back off on the volume.

In that most critical aspect of surround-sound performance—the ability of the equipment to draw the viewer into a cinematic environment created by the director—the Synthesis 3 is unsurpassed. The equalized system is superbly integrated, eliminating the listening distractions that occur when a sound effect can be traced to a specific loudspeaker. The Synthesis 3 generates an extraordinary sense of space but, at the same time, is able to localize specific images with pinpoint precision. As a result,




**Tuning the Room:** Channel-by-channel response graphs show improvement in Synthesis 3 performance in our Home Theater Facility before (top) and after (above) calibration. The x-axis represents sound pressure levels, in decibels; the y-axis represents frequency, in Hertz.

## JBL'S SECRET WEAPON—THE EQUALIZER

Tom Cruise fans might remember the scene in *Risky Business* where a young Cruise, outfitted in a dress shirt and jockey shorts, gooses the bass bands of his father's equalizer while auditioning Bob Seeger's "Old Time Rock 'n' Roll." In this scene, Cruise demonstrates the incorrect use of an equalizer. While graphic equalization can be used to compensate for tonally-deficient recordings, changing equalization settings after each software selection would soon prove tedious. The approach used by JBL is to equalize in-room system response to eliminate the standing waves (below 800 Hertz) which occur in the listening room and interfere with optimal system function.

JBL's procedure requires the use of sophisticated hardware developed for this application. When a customer purchases a Synthesis system, the necessary equipment is sent to the dealer, who calibrates the system in the customer's home. Five microphones are placed around the listening position, their outputs fed into a small console, which in turn interfaces with a laptop computer. A pink noise burst is then passed sequentially through the left front, center, right front and subwoofer channels (four channels in all). The output of each channel is measured by the five microphones. These five discrete measurements are combined and averaged and, finally, computer generated composite curves for each of the four channels are plotted on a CRT and superimposed against an ideal, or "target" curve.

It should be noted that the target curve is not intended to be flat with regard to frequency, but corresponds to the outcome of listening preference tests conducted by Dr. Floyd Toole, a leading expert in the field of psychoacoustics. It can be seen that Dr. Toole's subjects considered "optimum" in-room response to include a rapidly rising bass response and a subdued treble region.

After comparing the measured response curves to the target, the technician adjusts each channel's equalization levels accordingly, and the test is repeated. The process continues until the actual response curves can be made to approximate the target curve. As a grand finale, a solid faceplate is screwed over the equalizer controls to ensure that the user does not accidentally tamper with the computer-derived equalization settings. While a curious owner can easily remove this guard, the temptation to do so should be tempered by the knowledge that system recalibration is not covered under warranty. **—AC**

both large- and small-scale movies are flatteringly reproduced. Through this system, the weight and scale of the train wreck in *The Fugitive* and the intimacy of the opening scene of *The Piano* are conveyed with equal realism. Rear channel information has the airy, spatial quality that is a hallmark of the best surround-sound systems.

I should briefly mention the Synthesis 3's stereo playback capabilities. In addition to those glorious, unflappable horns, the front left and right speakers incorporate wide-dispersion dome tweeters that are only engaged when you operate the system in the "bypass" or "effects mute" mode (the horn tweeter will automatically be shut off when the dome is activated). I auditioned a number of music-only CDs through the system, and found the sound quality to be quite good, with excellent lateral imaging, good retrieval of natural detail and a fine sense of dynamic drive, pace and rhythm. Although comparison to the best, and most expensive, stereo-only high-end gear reveals the Synthesis 3's musical portrayal to be slightly bass heavy, and to lack the last word in transparency, the ability of this system to reproduce music is superior to that of other home theater systems with which I am familiar.

My initial impression of the JBL as an overpriced home-theater rack system proved to be thoroughly groundless. True, you lose the ability to mix and match components, but that is precisely the point. JBL has masterfully blended the various elements of a home theater system, demonstrating a level of scientific know-how and cinematic sensitivity that can elude even the most capable hobbyist. Perhaps it is the JBL heritage of professional cinemas I hear when I listen to this system, and that makes for an unparalleled home experience. For those who can afford its pricetag, the Synthesis 3 will repay its owners with motion picture experiences that exemplify the best that modern home theater has to offer. ■

## TECH TIP

### *Seeing in the dark*

If you're like me, you may find it difficult to see your camcorder settings when videotaping in dimly lit settings, like wedding receptions (old age may play a part). However, if you carry a small penlight, you can use it to see all your controls without disturbing the party.

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# TAPES & DISCS

NEW RELEASES

**Into the Woods:** Johnny Depp as Ed Wood flanked by Martin Landau as Bela Lugosi, Wood's one true star, and Lisa Marie as Vampira.

## FEATURE FILMS

### *Ed Wood*

*1994. Johnny Depp, Martin Landau, Bill Murray; dir. Tim Burton. Surround, cc. (R) 126 min. priced for rental. Touchstone.*

You can't love movies and not be touched by Tim Burton's salute to "The Worst Director of All Time." There were, and are, worse filmmakers than Edward D. Wood Jr., who at least cared about what he was doing. Whatever the shortcomings of movies like *Plan 9 From Outer Space* and *Glen or Glenda*, they're never boring.

While anyone else would have made fun of this weirdo–a macho, ex-Marine transvestite with a fetish for Angora sweaters–Burton concentrates on Wood's determination and almost insane optimism. These qualities come easily to star Johnny Depp, who otherwise makes Wood rather more goofy than necessary.

Burton went to great lengths to imitate the flat photography of Wood's no-budget movies in a way that looked gloriously tacky on the big screen. That effect is lost on video, although Wood buffs will delight in the detail of Burton's recreations. The credit sequence alone probably cost more than Wood's entire output.

The script, adapted from Rudolph Grey's painstaking biography *Nightmare of Ecstasy*, generally sticks to the facts, which were more bizarre than any screenwriter could have invented anyway. And if the movie resorts to fantasy in concocting a meeting between Wood and his idol Orson Welles (a nice cameo by Vincent D'Onofrio)—well, in a better world, Wood and Welles would have met, and discovered how much in common they had. **—M. Faust**

### *The Adventures of Priscilla, Queen of the Desert*

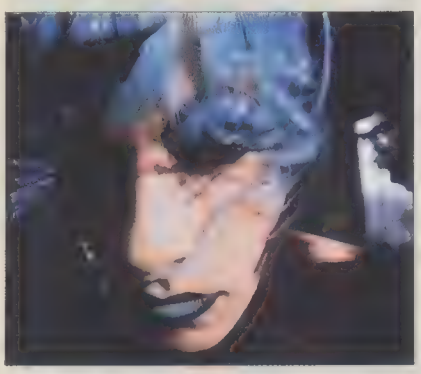
*1994. Terence Stamp, Guy Pearce; dir. Stephan Elliot. Surround, cc. (R) 104 min. priced for rental. PolyGram.*

For a brand new twist on the traditional road movie, try *The Adventures of Priscilla, Queen of the Desert*, a saga about three drag queens crossing the Australian outback in a rickety bus. This charming comedy offers more than cheap laughs, though there are plenty of those. Besides capturing the "girls" in all their garish onstage glory,

lip-synching disco hits to silly production numbers, writer and director Stephan Elliott shows the people behind the makeup, painting sympathetic portraits without resorting to corny sentimentality.

Despite appearances, the not-so-merry-wanderers have little in common. The brooding Mitzi (Hugo Weaving) nervously anticipates their arrival in Alice Springs, where his (gasp) wife and son await. Bernadette (Stamp), a sardonic, aging transsexual who's recently lost his companion, tags along to escape painful memories. Only catty Felicia (Pearce), the most cliched of the three, doesn't come to life fully, functioning mainly as a counterpoint to his more thoughtful friends. In the course of encounters with the bewildered rubes and friendly aborigines populating the desolate countryside, these outsiders achieve peace of mind. Mitzi reconciles drag and family life, and Bernadette finds a new soul mate in the unlikely person of a burly, old-fashioned gentleman (Bill Hunter).

With his angular, haunted face, Weaving eloquently depicts the stress of being torn between two incompatible worlds, while Stamp is commanding as the wry, resilient individual formerly known as Ralph, who can still throw a deadly right hook when necessary. Beyond its snappy script and fine cast, Priscilla makes a compelling case for our shared humanity. **—Jon Young**



**Just Deserts:** *Priscilla,* a tale of two worlds.

## *Quiz Show*

*1994. Ralph Fiennes, Rob Morrow, John Turturro, Paul Scofield; dir. Robert Redford. Surround, cc. (PG-13) 133 min. priced for rental, Hollywood Pictures.*

Genuine heroes and villains are scarce in *Quiz Show*, director Robert Redford's compelling account of the real-life scandal that rocked network TV in the late '50s. Instead, this thoughtful drama explores how easy fame and fortune can corrupt weak, but otherwise decent people.

**Quiz Showoff:** John Turturro has all the answers.

When young academic Ralph Van Doren (Fiennes) becomes a contestant on the TV game show *Twenty One*, he's eager to distinguish himself from his prominent father, poet Mark Van Doren (Scofield). Seduced by the show's producers (David Paymer and Hank Azaria) into rigging the program in the service of higher ratings, Van Doren becomes a national sensation, vanquishing challengers week after week, until the fraud is exposed.

*Quiz Show*'s emphasis on character makes it a natural for the home screen. Fiennes projects an icy charm as the uneasy golden boy thrust into the spotlight; there's a perverse fascination in watching this naive opportunist sink into a moral abyss. Scofield is a touching, complex presence worth a movie of his own as Charlie's father. And John Turturro steals scenes with his quiet, intense portrayal of Herb Stempel, the awkward *Twenty One* champ who's also in on the fix, and spills the beans after being replaced by the more attractive Van Doren.

Sporting a hokey Boston accent as federal investigator Richard Goodwin, Rob Morrow seems to have drifted in from a simpler movie, though there's an aptness in his odd-man-out status. Of all the significant players in this modern tragedy, he's the only one burdened by principle. **—Jon Young**

# EDITOR'S CHOICE

by

**ken korman**

Choosing a home game system used to be easy. You looked at what Nintendo and Sega had to offer, and made your choice based mainly on who had the most enticing software. But with no less than five major new game systems scheduled for U.S. introduction this year, even diehard gamers are having trouble keeping up with all the choices. One result has been confusion regarding Sega's 32X upgrade of the ever-popular 16-bit Genesis system. Why upgrade an old format with all these new state-of-the-art systems on the way? Lots of reasons, as it turns out. The $150 32X console, which plugs into the Sega Genesis cartridge slot and remains as a permanent upgrade, is backwards compatible. You can play standard Genesis games in addition to the more advanced 32X cartridges now hitting stores. And the 32X games have faster gameplay, much-improved graphics and, unlike Genesis, true stereo sound. However, you'll have to buy stereo cables separately.

***Star Wars Arcade***

The first batch of 32X games, priced at $69.95 each, is impressive. **Virtua Racing Deluxe** is far more involving than the standard 16-bit version. **Doom** finally makes this highly addictive shoot-'em-up widely available outside the realm of personal computers. And while **Star Wars Arcade** can't compare to the best ariel combat simulators for the 3DO system, it represents a new style of gaming for Genesis fans.

If even newer, and far more expensive, game systems make 32X obsolete a year or two from now—which is far from a sure thing—Sega still deserves a lot of credit for making 32X a real-world product. The truth is that every household has one member who finds multiple game systems, with their yards of tangled wiring, um, *objectionable*. It may not represent the ultimate in gaming technology, but 32X won't break the bank or disrupt your happy home. ■

La Bomba: Stallone, the specialist, plies his trade in sunny Miami.

## *The Specialist*

*1994. Sylvester Stallone, Sharon Stone. dir. Luis Llosa. Surround, cc. (R) 110 min. priced for rental. LD letterboxed $34.98. Warner.*

Loud and witless, *The Specialist* is a dreary action film that makes poor use of a perfectly decent cast. Squandering her charisma in a passive role (shades of *Sliver*), Sharon Stone plays the survivor of a gangland hit. To avenge her parents' deaths, she hires a former CIA bomb expert (Stallone) to off the bad guys, although Stone seems more than tough enough to do the job herself. While Stallone may not be the most expressive actor around, he deserves better than the rudimentary lines of dialog he's given. Between his mournful expressions and over-developed body, Sly has all the presence of an animated cartoon superhero.

Of course, the main attraction is the explosions, which occur at regular intervals on an increasingly ridiculous scale. Between blasts, it's possible to enjoy the parade of unintentionally funny villains, from Eric Roberts as a strutting thug, and Rod Steiger as a crimelord who delivers Godfather-style pronouncements in a hokey Latino accent, to James Woods in a psycho tour de force as Stallone's arch enemy. This time, Woods' perpetual smirk probably reflects his embarrassment at participating in such an inane piece of, uh, art. **—JY**

## *Blue Sky*

*1994. Jessica Lange, Tommy Lee Jones; dir. Tony Richardson. Surround, cc. (R) 101 min. priced for rental. Orion.*

The title of *Blue Sky* refers to an Army project to measure radioactivity from atom bomb tests, which is dangerous even when the weather looks fine. The family of Hank Marshall (Jones), a major assigned to the project in the early '60s, is in a similar state. His wife Carly (Lange), despite two teenage daughters, has remained an adolescent obsessed with movie-star glamor. Her volatile behavior threatens Hank's career, already in jeopardy because he won't toe the line on nuclear testing.

In his final film, director Tony Richardson paints a detailed portrait of a troubled family in which love is not enough. With the help of canny art direction and dialog, every character, including the lecherous commanding officer (Powers Boothe), comes fully alive. The picture ambitiously links domestic turmoil to a changing society and, apart from some choppy continuity, works surprisingly well.

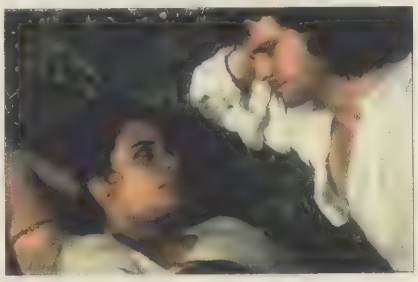
**Jones and Lange in *Blue Sky*.**

*Blue Sky* really belongs to Lange, who gives Carly a sexuality and grand delusion worthy of Blanche DuBois. Jones seconds her with controlled strength, and the supporting cast is pitch perfect. The movie's last act, in which Carly redeems herself, seems contrived, but even a Blanche DuBois deserves a happy ending once in a while. **—Sol Louis Siegel**

## *The Advocate*

*1994. Colin Firth, Ian Holm; wr./dir. Leslie Megahey. Surround, cc. (R) 102 min. priced for rental. Miramax.*

Courtois (Firth), a young lawyer, moves to the French countryside to escape the corruption of Paris. He arrives to find a brutish sheriff, multiple murders, lewd behavior in the streets, ignorance and intolerance rampant, and the local priest (Holm) making hay with the ladies. And the local big shot (Nicol Williamson), whose family takes dysfunctionality to the next level, shows an unusual interest in Courtois' latest case, in which the defendant is a pig (of the four-footed persuasion).



**Middle Ages:** Practicing law in *The Advocate*.

*The Advocate*, a ribald, wildly entertaining British import, is set in 1452, when the Inquisition held sway and animals were attributed souls–and legal shenanigans had begun to turn trials into major entertainment events. Writer and director Leslie Megahey plays this as a modern story with medieval details. The style seems anachronistic, but it maximizes the

comedy and irony. Firth sets a perfect tone as a dedicated lawyer trying to solve a mystery while fending off local prejudices and naked ladies throwing themselves at him.

A fine supporting cast, including the late Michael Gough and Donald Pleasence, brings added pleasure to an unusual film, in which the law, in Dickens famous phrase, really "is a ass." **—SLS**

**Drop Shoptalk:** Kidnappers as good guys.

## DROP Squad

*1994. Eriq LaSalle, Vondie Curtis-Hall; dir. David Johnson. Surround, cc. (R) 88 min. priced for rental. LD letterboxed $34.98. MCA/Universal.*

*DROP Squad* follows a group of idealistic urban guerillas who kidnap and attempt to reform African-Americans they believe have lost touch with their roots in the struggle to succeed. DROP, after all, is short for Deprogramming and Restoration of Pride. When we meet them in the film, the squad's methods have grown more severe, edging over into physical abuse and psychological torture. And when they set out to drop advertising executive Bruford Jamison (LaSalle), squad leader (Curtis-Hall) is forced to examine what has become of the squad's goals.

*DROP Squad* started as a student film. It won the admiration of Spike Lee, who helped raise financing to expand it into a full-length feature. Somewhere along the line, though, the movie lost its focus. Lee's films make a virtue of ambiguity, but this one just seems confused.

The interesting question of whether racial issues become confused with class issues is lost in an uneven stew of satire and polemics. DROP Squad adds up to a promising, but flawed debut from writer and director David Johnson.

**—MF**

# LASERDISCS

## The Long Riders

*1980. David Carradine, Keith Carradine, James Keach, Stacy Keach; dir. Walter Hill. Digital mono. (R) 100 min. 2 sides CLV. $34.98. MGM/UA.*

Director Walter Hill maintains that all his movies, including *48 HRS*, are essentially Westerns. It's the form he loves best, and his affection infuses *The Long Riders* with a genuine yet hard-edged sentiment that's rare in an outlaw shoot-'em up. The casting gives the movie a memorable edge as well, with brothers James and Stacy Keach playing Jesse and Frank James, and the three Carradine brothers playing their train-robbing running mates, the Youngers. Also appearing are Randy and Dennis Quaid, and Christopher and Nicholas Guests.

The James and Younger boys are cast as folk heroes in post-Civil War Missouri, but Hill doesn't go for the hype. He gives us a squabbling fraternity that alternates between homespun charm, underlined by a terrific Ry Cooder hillbilly score, and unrepentant violence.

Letterboxed for the first time and remastered, the movie's compositional glories can finally be seen at home, such as the sweep of seven or more riders stretched across the horizon or the chaos of the climactic gun battle outside the Northfield, Minnesota bank: Hill's slo-mo slaughter owes a debt to Peckinpah. The disc's colors are soft, but this seems to be part of the period look of the film.

Despite rousing action sequences that reward repeat viewings, *The Long Riders* ultimately sees little but futility in a life outside the law. Even brotherhood is no salvation. **—Andy Wickstrom**

## Lifeforce

*1985. Steve Railsback, Peter Firth, Frank Finlay, Mathilda May; dir. Tobe Hooper. Digital surround, letterboxed. (R) 118 min. $34.98. MGM/UA.*

*Lifeforce* may be the last great science fiction film to come out of England. Based on Colin Wilson's novel *The Space Vampires*, it also owes something to Val Guest's film *The Creeping Unknown* for its tone and structure. Steve Railsback plays a mission commander who brings a menace back to Earth from the tail of Halley's Comet. A plague of vampirism soon spreads across England, courtesy of a naked alien female (May).

The menace is made more striking by the movie's handsome look, which contrasts well with its many detailed, gruesome deaths. Director Tobe Hooper moves the action along briskly, and the movie quickly fills up with effects. Shot in widescreen, *Lifeforce* is a treat on a big-screen monitor. The restraint of the British players helps immensely until the end, when London is transformed into a pit of seething horror and the movie nearly comes apart. But what a ride!

The disc is well mastered, a little dark but with good detail, and the surround sound is impressive. This version is an "extended international release," running 14 minutes longer than the U.S. release. An entertaining trailer is also included. **—Bruce Eder**

## *The Little Rascals, Vol. 1*

*1995 comp. Digital Mono. (NR) 426 min. 8 sides CLV $124.99. Image Entertainment.*

More than half a century after their first frolics, Hal Roach's Little Rascals continue to set the standard for kiddie performers. Forget the tepid nostalgia of the recent feature film: These 24 wonderful shorts, collecting the first six tapes of the Cabin Fever series, show-

**Rascal at Work:** Hollywood's original kids.

case the gang in all their anarchic splendor, tweaking pompous adult authority at every opportunity. There's no secret formula, just a bunch of naturally funny youngsters (unlike the self-conscious mini-adults in today's TV shows and movies) raising a ruckus and emerging triumphant. Anyone who can watch the ragtag firefighters of "Hook and Ladder" or the canine chaos of "Pups Is Pups" without guffawing needs medical attention.

Interestingly, the later shorts, featuring the best-known lineup of Alfalfa, Buckwheat, Darla and Spanky, seem less spontaneous and more predictable than the earliest Rascals talkies. From lovesick Jackie to plucky Wheezer to sensible Stymie, these irresistible scamps deserve to be remembered as some of the series' freshest, most vital talents.

While the black-and-white transfers are stunning, this box set follows the exact running order of the tapes, which means the introduction and closing credits repeat six times. This is a minor but distinct annoyance. **—JY**

## *Hard Boiled*

*1992. Chow Yun-fat, Tony Leung, dir. John Woo. Mono, letterboxed. (NR) 126 min. plus supplement. 5 sides CAV $124.95. Criterion.*

First, the good news: The Criterion edition of *Hard Boiled*, the last film John Woo made in Hong Kong before emigrating to Hollywood, contains an astonishingly beautiful transfer. Electronics dealers should all keep a copy on hand to demonstrate just how good laserdiscs can look. And while the film was released on VHS only in a panned-and-scanned English-dubbed version, the disc is letterboxed and subtitled, with the dubbing available on an alternate track. If you're a Woo fan who doesn't have a laserdisc player or can't afford this three-disc package, you're out of luck.

The bad news is that the extras are trivial, especially when compared to Criterion's packaging of Woo's *The Killer*. The commentary track has too little information from Woo and partner Terence Chang, and too much general chatter by critic David Kehr and filmmaker Roger Avery. And *Hard Boiled* isn't one of Woo's best. It's obviously intended as a calling card to show Hollywood that Woo could make a slick *Die Hard*-type movie.

It's good to have *Hard Boiled*, but when is Criterion going to get around to Woo's masterpiece, *A Bullet in the Head*, a movie that really deserves this kind of treatment? **—M. Faust**

**Woo's On First?** A *Hard Boiled* dilemma.

## *Oklahoma!*

*1955. Gordon MacRae, Gloria Grahame, Shirley Jones, Gene Nelson, Rod Steiger; dir. Fred Zinnemann. Stereo, cc, letterboxed. (G) 148 min. 3 sides CLV. $59.98. FoxVideo.*

For a film celebrating simple, honest pleasures–love, box socials, and corn "as high as an elephant's eye"–*Oklahoma!* is certainly mired in deception. Not only was it made in the profoundly corn-fed state of Arizona, but this Rodgers and Hammerstein musical has been kicking around on video in its CinemaScope incarnation, leaving the definitive Todd-AO version unavailable, until now.

*Oklahoma!* was shot twice: first in 65mm, 30-frame-per-second Todd-AO, then again in the (relatively) unremarkable 24-frame-per-second 35mm format. (Blame "technical difficulties" for the choice of 'Scope for video.) Theatergoers in the '50s marveled at Todd-AO's depth, crispness, and w-i-i-i-ide picture (thanks to a 2.2:1 aspect ratio), and griped about its image distortion and color variations, problems largely eradicated here. Laserphiles will be struck by how fresh *Oklahoma!* is. Considering that every scene was done to director Fred Zinnemann's satisfaction first in 65 mm, it's no wonder the entire production, especially the performances of Shirley Jones and Gloria Grahame, seems rejuvenated.

And did I mention "Oh, What a Beautiful Mornin'," the engaging Gordon MacRae, and Agnes de Mille's choreography? Yes, the story is as corny as Kansas in August, but to call *Oklahoma!* merely AO-K would be a huge understatement.

**—April P. Bernard**

INTERACTIVE

## *People: 20 Years of Pop Culture*

*1994. CD-ROM for Windows and Macintosh, $29.95. Voyager.*

What do Sandra Dee, John Lennon and Marilyn Monroe have in common? Drugs and eating disorders. Such bizarre bedfellows are discovered by the power of the lateral search function at the heart of this CD-ROM. Enter one-to-three-word search criteria, such as "politician," "criminal" and "mistress," and any *People* covers from the last 20 years containing all three words appear onscreen in thumbnail. Click a thumbnail to blow it up, and click an icon to get the full story.

There are other amusements, including the inevitable (Princess) Di-O-rama section, with slide shows,

**Famous For 15 Megabytes:** Lady Ms. Kier meets Billy Idol on the virtual pages of People.

QuickTime movies and the infamous "Squidgy" recording. Morphed past covers let you watch Michael Jackson go through a sequence of facial transformations worthy of Jekyl and Hyde, and there are oodles of photos of the Best and Worst Dressed. A clever chart draws mind-boggling connections among the stars, with one click revealing all—surely he didn't sleep with that! Elsewhere, *People* photographers, writers and photo editors each explain how an issue is put together and why *their* job is the most important of all.

What lifts this CD-ROM above its drivia (trivial drivel) content is its design, which offers information in an original, entertaining way. The result is a disc that's more than the sum of its *People* parts. It provides a fascinating look at how our culture, like Michael Jackson, changes yet remains the same.

**—Josef Krebs**

## *This is Spinal Tap*

*1994. CD-ROM for Windows and Macintosh. $34.95. Voyager.*

Unlike their fictional counterparts, the real-life members of Spinal Tap have turned out to be a pretty successful act. In the decade or so since their classic movie, there's been a hit video, two albums, a cable special and even a "reunion" tour. The joke really does hold up, even under the scrutiny of this interactive version.

The CD-ROM features the entire running length of the film. In case there's anyone whose Mac audio is connected to a Pro-Logic processor, the sound has been encoded with Dolby Surround sound, a first for the CD-ROM format. You can jump to any scene by way of key words, songs or a tour map. But the real goodies are on a second bonus disc. In addition to expected supplements like the script

**Love Ya:** Spinal Tap, at large and interactive.

and production stills, there's a selection of deleted scenes, a 20-minute demo film that was used to sell the project, Tap memorabilia and music videos.

Perhaps the only regret is that the CD-ROM is so smooth. It seems a bit too, er, professional for authentic Spinal Tap. But that's hardly a complaint. Besides, if you're a Spinal Tap fan, you need all this stuff. Desperately.

**—Ron Goldberg**

## *Corpse Killer*

*1994. CD-ROM for Windows or Macintosh, $59.95. Digital Pictures.*

One of the big advantages dedicated videogame boxes have over CD-ROMs is speed. ROM-based games are often paced more deliberately, not only because the hardware is slower, but because the PC lends itself to more elaborate ways of entertaining than "kill or be killed." Here's a game that tries to have it both ways by combining the realism of an interactive movie with the fast action of an arcade experience.

In its earlier incarnation on the Sega platform, *Corpse Killer*'s film-like experience was extraordinary for the genre.

**Zombies 'R' Us:** *Corpse Killer*, a CD-ROM with bite.

Blocky and pixellated as it was, its video footage was still more engaging than the usual computer graphics. Here on CD-ROM, the game's subjective movie experience is pretty much intact. You're an Army lieutenant out to destroy an evil scientist who runs an island of zombies. You travel with actors who help you shoot up the bad guys before the zombie bite you got at the beginning of the game does you in. Okay, it's not much of a plot, but what did you expect from a videogame—*The Big Sleep?*

While it seemed visionary on the Sega, *Corpse Killer* becomes something less on CD-ROM—a shoot-'em-up with good production values. Perhaps the medium is the message after all.

**—RG**

## HIGHLIGHTS

**Bullets Over Broadway**
1994. Diane Wiest, John Cusack, Chazz Palminteri; dir. Woody Allen. Allen, back on track, use a tale about a would-be bohemian artist to explore the idea that ruthlessness is needed by those attempting to represent humanity. Stereo. (R) 95 min. LD $39.99. Miramax.

**The Burning Season**
1994. Raul Julia, Edward James Olmos, Sonia Braga; dir. John Frankenheimer. The story of Chico Mendes, a peasant leader who risked his life to save the Amazon rain forest. Stereo. (NR) 123 min. VHS priced for rental. Warner/HBO.

**Drop Squad**
1994. Eriq LaSalle, Vondie Curtis-Hall, Ving Rhames, Nicole Powell; dir. David Johnson; exec. prod. Spike Lee. Radical, non-violent group of African American deprogrammers questions its methods when faced with the tougher '90s. Surround. (R) 88 min. LD letterboxed $34.98. MCA/Universal

**The Art of Buster Keaton, Boxed Set 2**
1917-25. B&W. Tape 1—*The Navigator*, *The Boat*, *The Love Nest*; tape 2—*Seven Chances*, *Neighbors*, *The Balloonatic*; tape 3—*Go West*, *The Scarecrow*, *The Paleface*; tape 4—*Battling Butler*, *The Haunted House*, *Frozen North*. Great job of making great films available in restored versions. Mono. (NR) 440 min. VHS $29.95 per cassette, $109.95 the set. LD $139.99. Kino/David Shepard.

**Steel Frontier**
1994. Joe Lara, Bo Svenson, Brion James; dir. Paul G. Volk and Jacobsen Harty. Stunt 'n' special effect post-apocopalyptic western, reworks the ritual plot about a town being run by the baddies until a gun-toting drifter drifts in. Come back Shane. Stereo. (R) 103 min. VHS priced for rental. PM.

**Ruminating:** Buster and bovine companion contemplate the possibility of free will in *Go West*.

**Only You**
1994. Robert Downey Jr., Marisa Tomei; dir. Norman Jewison. Romantic kid told the name of her destined love by Ouija board grows up waiting to hear from him. On the eve of her wedding, a call from Mr. Right sends our heroine off after him only to meet a guy on the plane who...and the rest is destiny. Surround. (PG) 108 min. LD $34.95. Columbia TriStar.

**The 11th Hour**
1995. PC CD-ROM. Shot on location in a national historic monument, this sequel to *The 7th Guest* takes players back to the mansion 70 years later. Includes 65 minutes of full-motion video. Virgin Interactive Entertainment.

**Lions: Kings of the Serengeti**
1995. Tippi Hendren, Melanie Griffith; dir. Richard Diercks. Griffith narrates while sitting with lions in preserve in Shambala where she grew up with mother Tippi. Portion of profits goes to ROAR organization. Stero. (NR) 60 min. VHS priced for rental. Quality Video.

**Vivaldi's Violin Concerti Opus 8**
1992. The Budapest String Orchestra under Bella Banfacvi; dir. G. Gachot. Surround yourself with Vivaldi as you're given a tourist's eye view of his birthplace, Venice. Highlights include Piazza San Marco, Doge's Palace, Church of Sta. Maria della Salute, Scuola Grande di San Marco, Lion of Venice. Surround. (NR) 53 min. LD $29.95. Lumivision.

**Windsor McCay: Animation Legend Collector's Edition**
1994. B&W/color. Dir. McCay. Gathered from around the world, pieced together from many sources, rescored, remastered and properly tinted, each of Windsor McCay's animations, including *Little Nemo*, the first color cartoon, and others thought to be lost forever, have made it onto this award-winning disc. Also included is an essay by historian John Canemaker. Stereo/mono. (NR) 100 min. CAV laserdisc $69.95. Lumivision.

*continued on page 88*

**By Josef Krebs**

## Labels For Less

Gender divisions characterize this month's releases, which tend to be either "action pics," defined as films in which the heros fulfill male fantasies of self-determination through action, or so-called "womens' pictures," any film in which a male is not the center of attention. First, real men: look for Van Damme in *Lionheart* and *Hard Target*, $19.98 each from MCA/Universal; *Batman: Mask of the Phantasm* and *Superman*, $19.98 each; *Lionheart (Eric Stoltz)*, *The Master of Ballantrae*, *The Flame and the Arrow* and *The Crimson Pirate*, $19.98 each, all from Warner. Also watch for Ray Harryhausen's trio of *The Seventh Voyage of Sinbad*, *Sinbad and the Eye of the Tiger* and *The Golden Voyage of Sinbad*, $34.95 the set; and *Sidekicks*, $14.95, all from Columbia TriStar. Looking across the gender gap, consider *The Prince of Tides*, *Steel Magnolias*, *Waiting for the Light* and *Postcards from the Edge*, $14.95 each, *Guarding Tess* and *Chantilly Lace*, $19.95 each, all from Columbia TriStar; *By the Light of the Silvery Moon* and *April in Paris*, $19.98 each, from Warner; and *Luzia* and *The Story of Fausta*, $19.98 each from Fox Lorber. —JK

**Van Damme is *Lionheart***

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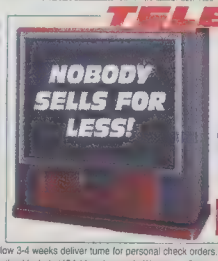


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| HR-S 7100 | 589.99 | HR-VP412 | 219.99 |
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| VMH-57 | CALL | VMH-71 | CALL |
| VMH-59 | CALL | VME-54 | CALL |
| VME-52 | CALL | VM1700 | CALL |
| VME-56 | CALL | VM2700 | CALL |
| VM3700 | | | CALL |

VCR'S

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| VSX-D604S | CALL | SX-253R | CALL |
| VSX-D504S | CALL | SX-203 | CALL |
| VSX-454 | CALL | VSX-D3S | CALL |

LASER KARAOKE PLAYERS

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|---|---|---|---|
| CLD-V750 | CALL | CLD-D604 | CALL |
| CLD-V850 | CALL | CLD-D504 | CALL |
| CLD-5304 | | | CALL |

CD PLAYERS

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| PD-F1004 | CALL | PD-M603 | CALL |
| PD-F904 | CALL | PD-M423 | CALL |
| PD-TM3 | CALL | PD-M403 | CALL |
| PD-DM802 | CALL | PD-203 | CALL |
| PD-M703 | CALL | PD-103 | CALL |

CASSETTE DECKS

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|---|---|---|---|
| CT-WM62R | CALL | CT-W[illegible]RS | CALL |
| CT-W70[illegible]RS | CALL | CT-W[illegible]4RS | CALL |
| CT-W604RS | CALL | CT-W103 | CALL |

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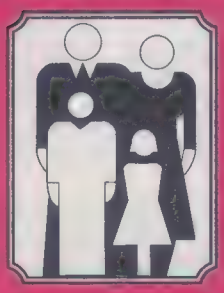

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| CCD-TR400 | 749.99 | 799.99 | 839.99 | 909.99 | 1049.99 | 1249.99 | 1374.99 |
| CCD-TR500 | 969.99 | 1019.99 | 1059.99 | 1129.99 | 1269.99 | 1469.99 | 1594.99 |
| CCD-TR91 | 769.99 | 819.99 | 859.99 | 929.99 | 1069.99 | 1269.99 | 1394.99 |
| CCD-TR83 | CALL | CALL | CALL | CALL | CALL | CALL | CALL |
| CCD-TR82 | 599.99 | 649.99 | 689.99 | 759.99 | 899.99 | 1099.99 | 1224.99 |
| CCD-TR70 | 519.99 | 569.99 | 609.99 | 679.99 | 819.99 | 1019.99 | 1144.99 |
| CCD-TR65 | 589.99 | 639.99 | 679.99 | 749.99 | 889.99 | 1089.99 | 1214.99 |
| CCD-TR61 | 529.99 | 579.99 | 619.99 | 689.99 | 829.99 | 1029.99 | 1154.99 |
| CCD-TR40 | 509.99 | 559.99 | 599.99 | 669.99 | 809.99 | 1009.99 | 1134.99 |
| CCD-TR30 | 489.99 | 539.99 | 579.99 | 649.99 | 789.99 | 989.99 | 1114.99 |
| CCD-FX730V | 659.99 | 709.99 | 749.99 | 819.99 | 959.99 | 1159.99 | 1284.99 |
| CCD-FX630 | 549.99 | 599.99 | 639.99 | 709.99 | 849.99 | 1049.99 | 1174.99 |
| CCD-FX530 | 539.99 | 589.99 | 629.99 | 699.99 | 839.99 | 1039.99 | 1164.99 |
| CCD-FX430 | 519.99 | 569.99 | 609.99 | 679.99 | 819.99 | 1019.99 | 1144.99 |
| CCD-FX330 | 499.99 | 549.99 | 589.99 | 659.99 | 799.99 | 999.99 | 1124.99 |
| CCD-FX230 | 479.99 | 529.99 | 569.99 | 639.99 | 779.99 | 979.99 | 1104.99 |
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| SLV-720HF VHS | 309.99 |
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| EV-S2000 8MM | 719.99 |
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| EV-A50 8MM | 334.99 |
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| GV-S50 8MM w/TV | 719.99 |
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| MDP-750 Laser | 564.99 |
| STR-D1015 Receiver | 409.99 |
| STR-D915 Receiver | 309.99 |
| STR-D715 Receiver | 269.99 |
| CDP-C745 CD Player | 279.99 |
| CDP-C445 CD Player | 199.99 |
| TC-WR645S CASS Deck | 219.99 |

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| MODEL | CAMCORDER | KIT A | KIT B | KIT C | KIT D | KIT E | KIT F |
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| PV-54 | 849.99 | 899.99 | 939.99 | 1009.99 | 1149.99 | 1349.99 | 1474.99 |
| PV-43 | 669.99 | 719.99 | 759.99 | 829.99 | 969.99 | 1169.99 | 1294.99 |
| PV-IQ604 | 719.99 | 769.99 | 809.99 | 879.99 | 1019.99 | 1219.99 | 1344.99 |
| PV-IQ504 | 589.99 | 639.99 | 679.99 | 749.99 | 889.99 | 1089.99 | 1214.99 |
| PV-IQ404 | 509.99 | 559.99 | 599.99 | 669.99 | 809.99 | 1009.99 | 1134.99 |
| PV-IQ304 | 469.99 | 519.99 | 559.99 | 629.99 | 769.99 | 969.99 | 1094.99 |
| PV-IQ244 | 529.99 | 579.99 | 619.99 | 689.99 | 829.99 | 1029.99 | 1154.99 |
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| CC-740 VHS-C | Call |
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| VR-507 VCR | Call |
| VR-528 VCR | Call |
| VR-538 VCR | Call |
| VR-603HF VCR | Call |
| VR-610HF VCR | Call |
| VR-672HF VCR | Call |
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| GR-AX30 | 439.99 |
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| HR-S 5100U | Call |
| HR-S 6900 | 529.99 |
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| PD-DM902 CD | 234.99 |
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# Home Theater

ADVERTISING SUPPLEMENT • MAY 1995

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The HTS-1 5-channel home theater decoding system ($99) and the RLC-1 remote line controller ($119) both won the prestigious "Innovations '94 Design and Engineering Award" for being among the best new products of the year. Both can be added to your existing stereo system, to add remote control and exciting 5-channel surround sound, extending years of life to your classic, older components. The decoder is passive, so it adds no noise or distortion, and decodes all matrix-encoded surround sound movies, such as Dolby surround, Ultra-stereo, and Sens-Surround. The RLC-1 will add power on/off, volume up/down, mute, balance, bass and treble controls, and input switching for four components.

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Call Laserdisc Fan Club at 1-800-801-DISC (3472).

and cords, and can be installed by beginners in just minutes. You don't have to be a rocket scientist to operate the trio because it only has three control knobs; volume, bass, and treble.

Saving the best for last, Chase has just introduced the WS-5500 ($320 pr.), the world's first truly wireless speaker, and they sound and look great. They work on the 900 MHz radio frequency, so you can have great high fidelity sound in every room of your house or even in your back yard, without wires! The sound goes through walls, floors, ceilings, and even glass, up to a range of about 180 feet. Plus, if you want surround sound, but have a problem with running speaker wire across your living room, the Chase WS-5500 is the perfect solution. They come in black and white, and have matching brackets (optional, about $50 pr.).

By putting all of the products together in one package, you can create a complete 5-channel home theater system with wireless rear channels. Pretty neat! Contact Chase Technologies for more information at 800-531-0631.

# FULL VIEW TV OFFERS THE MOST CHOICES IN TV

**Once your home theater is in place, the big question is what programming to watch and listen to. The Full View Television system offers viewers the most choices when making that important decision.**

Full View TV is the industry leader in direct-to-home satellite TV, with over three million homes across the country already enjoying the hundreds of programming choices and proven technology providing exceptional picture and sound quality.

Utilizing the C-band frequency, which is used by most satellite/cable networks, the Full View TV system provides access to 21 satellites, allowing consumers to hand-pick a vast variety of programs.

For the discriminating TV viewer that means up to 350 channels, including up to 100 free channels, 150 subscription channels, 100 free radio stations, and 32 pay-per-view channels. That is about twice as many channels than what is currently available on other satellite systems. This wide variety of programming allows you to create a package of programs that best fits your personal taste.

For example, you can choose to create a package that is nothing but family programs and the local networks affiliates. If you want nothing but sports, you can tailor a package that includes everything from Australian rules football to NASCAR racing.

While other systems also offer programming packages, those available on a Full View TV system cost less. The purchase price of a Full View TV system is about the same as other big-ticket audio and stereo equipment. What you get is CD-sound quality, crystal clear picture quality, and the greatest array of programs and packages.

With more programming options, lower programming costs, and proven technology, the Full View TV system is the best choice for everyone who wants the most from their home theater.

Full View TV satellite systems are available at your local satellite dealer.

FULL VIEW TV™

**THE SATELLITE SYSTEM WITH THE BEST VIEW**

HomeTheater
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# FOR YOUR VIEWING PLEASURE

**As the audience for "Home Theater" grows, so too do the products featured in Home Theater. The range and scope of products vary from 27-inch televisions up to 70-inch. But for the tube television viewer, the Mitsubishi 40" direct view television is the ultimate component of any Home Theater system.**

From the world's first (and largest) Big Screens to the landmark 35" direct view in 1986, Mitsubishi continues to break new and exciting ground. Now, Mitsubishi designers have surpassed all expectations. The giant 40" direct view picture provides a remarkable 768 square inches of viewing area. That means it's 31% larger than a 35-inch screen, and an amazing 120% bigger than a 27-inch set. And only Mitsubishi makes it.

But size alone cannot create a great viewing experience. Achieving a great picture through superior contrast is what makes a 40-inch picture tube remarkable. And Mitsubishi's pursuit of detail is obvious in the picture enhancements found in the 40-inch. The Digital Dynamic Comb Filter, which electronically separates the detail and color portions of the picture according to content, makes the process cleaner and more thorough. The Dynamic Beam Forming circuitry reshapes and refocuses the electron beam relative to its position on the screen. Images are razor-sharp from corner to corner and end to end. To further enhance detail, Velocity Scan Modulation varies the speed of the beam so that it may reach the proper intensity at each edge transition within the picture. This reduces soft transitions, creating crisply-defined details and image edges.

Every function of a television must enhance the viewing experience, from the superior contrast of the screen, to the ease of use of the remote control.

With features such as Picture-in-Picture and Active AV Network, the 40-inch is more than just a pretty face. The PIP technology in the 40-inch allows two program viewing, when accessing an additional tuner. You can display up to three PIP images simultaneously, place the PIP image where you choose, freeze it or resize it.

The Active AV Network provides the viewer with a remote link between select Mitsubishi TVs and VCRs. One press of a VCR function on the remote triggers and instant series of events — quickly automating what can often be a multi-step procedure for VCR recording.

The Mitsubishi 40-inch television has been designed for a seamless inclusion into a full Home Theater design. Every conceivable input and output has been provided, including connections for an AV receiver, Super-VHS, multiple VCRs, a laser disc player and external loudspeakers.

The Mitsubishi 40-inch direct view television is the compelling focal point of any home theater system. It's more than a large television — it's a small theater.

For more information, call 1-800-937-0000 ext. 405.

# YOU'LL FLIP FOR NOMEM BATTERY

**Adding to its highly successful line of NoMEM camcorder batteries, Lenmar Enterprises, Inc. of Westlake Village, California now has NoMEM batteries for Motorola cellular flip phones.**

Most cellular batteries are made with nickel cadmium, which should be fully drained prior to charging, otherwise the battery "remembers" it is using less than a full charge, resulting in a loss of capacity. One alternative is nickel metal hydride batteries which have no memory. These batteries are very expensive and require special chargers.

The NoMEM battery from Lenmar offers the advantage of memory-free performance without the high price of nickel metal hydride and the NoMEM battery will charge on existing chargers.

Lenmar model CM5010 is rated with a 100-minute talk time and 16-hour standby time. The suggested list price is $69.95. Lenmar model CM5010D includes a built-in 5 LED power indicator which shows you remaining capacity and has a list price of $79.95.

For further information, contact Lenmar Enterprises, Inc. at 800-424-2703.

## ALL THE DISCS YOU COULD EVER WANT

WHEN YOU WALK into Ken Crane's Laserdisc SuperStore, you walk into 8,000 square feet of Laserdisc software that will blow your mind.

Carrying every title available on laserdisc, Ken Crane's has the fastest availability on new titles and they will discount their titles by 20%! That's a big savings on some of the biggest titles in the history of movies.

Ken Crane's is also the largest laserdisc mail order retailer in the U.S., offering free 2nd day Air UPS shipping in the continental USA.

Ken Crane's has been in the audio/video business for over 40 years and has eight retail stores that specialize in all audio/video products. Laserdiscs have been an important part of their business and they have enjoyed tremendous success. Offering customers any title they want and providing free shipping has made Ken Crane's a leader in the laserdisc mail order business. They accept Mastercard, Visa, Discover, AMEX, Checks and C.O.D.

**Ken Crane's LaserDisc SuperStore**

For more information, contact Ken Crane's at 1-800-624-3078 or fax your order at 1-714-892-8369.

# IT'S NOT A MIRAGE

**These new fully bipolar speakers from "Mirage" Loudspeakers are the floor-standing M-1090i, M-890i and M-590i. Each offer a sleek profile, finished in black acoustically transparent cloth with high-gloss black lacquer tops and bases — signature features of the world renown "Mirage" M-si speakers, from which the new series owes its heritage.**

"Mirage" loudspeakers was first on the bipolar frontier and pioneered practical bipolar technology, with drivers in the front and rear joined to a wider baffle. The result is a 360 degree soundfield, more uniform spectral balance and optimal dispersion. Listening to the new 90i Bipolar-series will give you a feeling of greater spaciousness, with a deep, wide soundstage and incredibly realistic imaging.

The M-1090i has two 1" Vapor Deposited Titanium Dome tweeters and two 6 1/2" Injection Molded Polypropylene woofers with rubber surrounds. Frequency response is 32 Hz-22 kHz and the usable bass response is 28 Hz. Sensitivity is 85 dB and the maximum handling power is 175 watts RMS. The M-890i has two 5 1/2" woofers as well as two 1" tweeters. Frequency response is 38 Hz- 22 kHz and the usable bass response is 30 Hz. It is rated for 50-150 watts RMS. Last, but by no means least, the M-590i. This compact bipolar speaker also has two woofers, but has two 3/4" tweeters. It's frequency response is 42 Hz-20 kHz and its usable bass response is 35 Hz and it will handle from 50-125 watts RMS. All three have an impedance of 6 ohms nominal, with 4 ohms minimum.

Whew! The most specifications for you dollar — and quality sound for your home entertainment system. For more information call 416-321-1800.

## CONNECTING WITH KIMBER

"GOOD CABLES are essential to achieving peak performance from today's home video and audio systems," said Ray Kimber, founder of Kimber Kable. Ray has been designing and fabricating top-quality audio cables for over 16 years now. Today, Kimber Kable offers a comprehensive array of cables and accessories to fit most budgets and now includes a line of "reference standard" video cables.

Kimber Kable products are engineered to provide a lifetime of service and enjoyment. "Our products have stood the test of time. In fact, many of our satisfied customers are still connected with Kimber Kable purchased 10 and 15 years ago."

Historically, Kimber Kable is a pioneer in the cable industry. The company enjoys a long history of many favorable reviews. Recent developments include a proprietary system for measuring cable parameters, guaranteeing spot-on proper performance. If you want the absolute best performance possible from your home video and audio equipment, hook-up with Kimber Kable — you will immediately hear and see the difference!

For an informative brochure please contact your nearest Kimber Kable dealer, or contact Kimber Kable directly at 801-621-5530.

Installation by Heil Sound. Photography by Rick Schindler.

# PRIVATE SCREENING WITH DA-LITE

**Truly giving your living room that "theater" feel, Da-Lite Screen Company is the key screen manufacturer for the home theater market, offering screen models and protection surfaces suitable for your personal viewing environment.**

Established in 1909, Da-Lite has since become the most comprehensive screen company around. Their front projection models include manual, electric and fixed frame. Da-Lite's front projection screen surfaces are available in gains from 1.1, 1.5, 2.0, 2.5, and 2.8. Da-Lite is the manufacturer of the first front projection screen approved by Lucasfilm Home THX. The AS1000 is available on the Tension Cosmopolitan, Tension Executive Electrol, Da-Snap and Perm-Wall screens.

Da-Lite's selection of rear projection screens are available in Da-Glas (glass) and Da-Plex (acrylic). Each type is available in a wide variety of rear projection coatings, including Video Vision. Video Vision is the first rear projection screen to be recognized by Imaging Science Foundation for its high-end video projection qualities.

For those who want an easy rear projection package, Da-Lite offers the Uni-Theater.

Uni-Theater consists of a custom mirror rack, projection grade mirrors, projector stand and screen of choice. As a package, Uni-Theater is a simple way for rear projection systems to be installed.

For more information, contact Da-Lite at 800-622-3737.

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# TRAVELING TRIPOD

**With summertime just around the corner, it's time to dust off the camcorder and start taping all the summer fun that you've longed for all winter.**

Bogen knows what you want and they give it to you with the 3140 tripod. Making video still easier and more transportable, the tripod (3046) is an aluminum double-strut, center-braced two-section tripod with a design that offers remarkable rigidity coupled with an extremely light weight.

This tripod is great for vacations, educational and studio use. Extending to 68 1/2 inches with the Mini Fluid Head (3063), made in Italy by Manfrotto, it folds to a compact 32 inches for traveling and the legs are furnished with convertible cushion/spike tips for a good foothold.

For your traveling needs, the 3046 tripod matched with the 3063 head is the perfect companion.

For more information, contact Bogen Photo Corporation at 201-818-9500.

## MAKE THE RIGHT CONNECTION

SERIOUS AUDIOPHILES have known for years that premium-quality audio cables can make music sound more realistic and appealing on their home systems. They prefer to buy high quality interconnects or speaker cables, and throw away the low quality wires that come free with many new components. Now videophiles are making the same discovery. Many find that better hookup cables can make better video pictures. The differences can be seen in more picture details, greater image depth, purer colors, whiter whites and blacker blacks.

The cables of a company called XLO Electric are among those that have created excitement among enthusiasts around the world. XLO sells several lines of cables, and has gained a reputation as "the best in the world."

In response to the rapid growth of the home theater market, XLO Electric recently introduced its popularly priced line of XLO/VDO "Enhanced Resolution" cables. XLO describes XLO/VDO as "the first complete set of cables that is systems-engineered for home entertainment." XLO/VDO products include audio and video interconnect cables, digital interconnects, front and rear speaker cables, even antenna cables and power cords.

To insure that its XLO/VDO products deliver the best possible pictures and sound, XLO uses only high-purity copper, electrically neutral insulation materials, and special connectors which are soldered on by hand, using silver-bearing solder. Even the cable jackets are special, in that they're made to stand up to abuse. XLO makes them out of the same materials as bowling balls.

Now Lucasfilm THX has confirmed their superior quality by certifying every XLO/VDO cables in every category for which THX has established standards. Many cable companies have submitted their products to Lucasfilm for approval; all but two have failed to measure up to THX standards. In the process, THX rated XLO/VDO front- and back-channel speaker wires as usable for runs of up to twice the length of comparable top-quality speaker cables from the only other company to receive THX certification to date.

Says Roger Skoff, President of XLO Electric, "We've always known that our product's sound and image is better than our competitors'. They've gotten rave reviews for their performance from audio critics around the world. We are very pleased that now Lucasfilm THX has also objectively measured and certified their engineering excellence."

For more information, call 909-466-0382.

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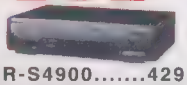

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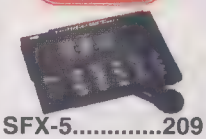

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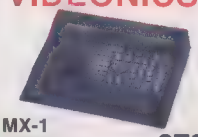

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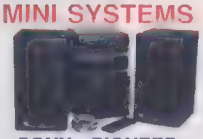

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| VME-56/58A | CALL |
| VM-E310/410A | CALL |

VHS CAMERAS & VCR

| | |
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| VMS-3700A | CALL |
| VTS-772A | CALL |
| VTF-482A | CALL |
| VTF-382A | CALL |

CALL FOR LOWEST PRICES

2 YR WARRANTY

## SHARP

### VLH-410U

Hi 8

Docking Station

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| VLE-42 4" | LOWEST PRICE CALL |
| VLE-32 3" | LOWEST PRICE CALL |
| VLE-36 3" | LOWEST PRICE CALL |

FULL SELECTION OF VIEWCAM ACCESORIES IN STOCK

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## JVC

### GR-SZ7

- S-VHS
- 100X
- STEREO

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| GRAX-75 EIS | $699 |
| GRAX-70 COLOR | $599 |
| HRS-7100 SVHS | $629 |
| HRS-5100 S-VHS | $579 |
| HRVP-710 JOG | $369 |
| HRVP-618 JO | $319 |
| HRJ-400 4 HEAD | $229 |

## ///FAST Video Machine Lite

- Δ Edit Contoller for A/B, A/X roll and audio/video split editing
- Δ Controls any VCR with control L
- Δ 200 digital effects
- Δ 2 independent video channels
- Δ No Time Based Correctors needed

MOVIE LINE

NEW MOVIE LINE ..... $995

## miroVIDEO DC1

Desktop Video Editing System For Windows

The video solution for real-time capturing and playback of video sequences. Includes video editing and photo re-touching software

- Δ Capture digital VHS video to your hard disk
- Δ Transitions, titles, and special effects
- Δ Print to tape in full-size NTSC or PAL

$699

## miroVIDEO VDC20TD

Desktop Video & Windows Acceleration

- Δ Live television on your PC
- Δ Captures full size single frames
- Δ Full motion video
- Δ Cd playback

$599

DESKTOP VIDEO

RADIUS

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| TARGA 16 | $999 |
| TARGA 16/32 | $1149 |
| TARGA 2000 M | $5995 |
| TARGA 2000 D | $6495 |

AVER

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| VGA-AVER PRO | CALL |
| AVER VIDEO PRODUCER | CALL |

## Panasonic

### PVS-64 S VHS

- HI-FI STEREO
- STILL/STROBE
- 10:1 ZOOM

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AVAILABLE IN PAL

### PV-IQ405

- 14:1 POWER ZOOM
- EIS

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| PV-54 | CALL |
| PV-IQ604 | CALL |
| PV-IQ504 | CALL |
| PV-IQ305 | CALL |
| PV-910 | CALL |
| PV-940 | CALL |
| PV-S770 | CALL |

## Canon

### ES1000

- 12X ZOOM
- OPTICAL EIS
- CANON OPTICS
- 140 PIX COLOR
- 64 ZONE AUTO WHI
- 0 LUX

OPTICAL SHAKE ABSORBER IMAGE STABILIZATION

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### ES750

- 12X ZOOM
- OPTICAL EIS
- CANON OPTICS
- 64 ZONE AUTO WHI
- 0 LUX

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| L-2 PRO HI-8 | CALL | ES-70 8mm | CALL |
| A-1 DIGITAL | CALL | ED-100 EDITOR | CALL |
| MOVIEBOY | CALL | RU-100 ADAPTER | CALL |
| ES-800 8mm | CALL | | |
| ES-750 8mm | CALL | | |
| ES-500 8mm | CALL | | |

ESP AVAILABLE

## VIDEONICS

MX-1 MIXER — CALL

TM-2000 TITLER — CALL

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## GlideCam 1000 PRO STABILIZER

$169

## STEADICAM JR

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**3 CCD**

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**WJ-AVE7**
WITH 2 PIP

**WJ-MX30**
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**AG-1970**
S-VHS DECK
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**AG-W1**
MULTI SYSTEM

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| WJ-MX50 DIGITAL MIXER | CALL |
| WD-5100H CAMERA | CALL |
| AG-195 CAMERA | $999 |
| AG-5700 EDITING VCR | CALL |
| CT-1383Y COLOR MONITOR | $288 |
| AG-EP60 COLOR PRINTER | $899 |

# INDUSTRIAL SONY

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HI-8 DUAL DESKTOP EDITING MACHINE
AUTHORIZED DEALER

**EVO-9850**
HI-8 EDITING RECORDER
TBC/RS 422

**SVO-9600**
S-VHS
RS 232/422
JOG SHUTTLE

**EVO-150TR**
- HI-8
- RC TIME CODE
- STEADY SHOT

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| EVO-9800 HI-8 REC/PLAY | CALL |
| EVO-540 8MM REC/PLAY | CALL |
| CVD-1000 HI-8 V DECK | CALL |
| CI-1000 V BOX INTERFACE | CALL |
| UV-W 100 BETA CAM | CALL |
| EVV-9000 HI-8 CAMERA | CALL |
| EVO-9100 HI-8 CAMERA | CALL |
| EVW-300 3CCD CHIP | CALL |
| MDP-1700 AR MULTI-DISC | CALL |
| UP-7000 COLOR PRINTER | CALL |

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**SPM-4** $49
TWINCHARGER

**SPM-3** $39
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**SPM-7**
RECONDITIONER
$17

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• DC QUICKCHARGER
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**NEW FX-L**
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| SED-COPYGUARD | $59 |
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| PRO-EDIT2X | $129 |
| PC VIDEO EDIT | $59 |

# SUNPAK

**APT-200**
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**CZ-200A** $69

**RB-80UL**
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•LIFETIME WARRANTY FOR ALL CAMERAS
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**WR2-PRO SYSTEM**
$349
2 MIC SYSTEM

**WIRELESS MICS**

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| WR2-PRO | $169 |
| WR2-PRO SYSTEM | $349 |
| WMS-200 | $79 |
| ECZ-990 | $49 |

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**M329 2.9"**
**COLOR MONITOR**
$139
AVAILABLE IN PAL

**CITIZEN ACCESSORIES**

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| M938 3.9" MONITOR SYSTEM | $199 |
| T-740 3.8" MONITOR W/TUNER | $279 |
| AC 6013 AC ADAPTER | $29 |
| BC-755 CAR CORD | $39 |
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- 16 WIPES/8 COLORS
- ENHANCER

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- 10 PG MEMORY
- 8 COLORS
- 4 SIZES

JXT-66....$99
$189

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- WIRELESS EDITOR
- EDIT/ARRANGE
- S-VHS & HI-8

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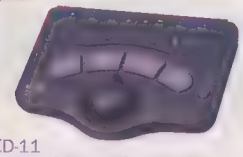
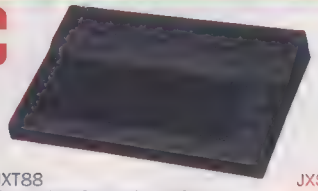


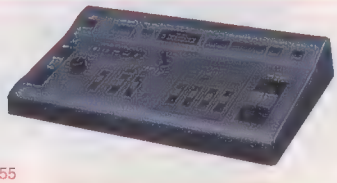
JXED-11
**The World's Easiest Editor!**
If you can press a button, you can edit ■ video! New JVC editor is completely wireless-IR remote controlled! Exclusive Jog Locator Dial helps locate & rearrange scenes. No hook-up. Edit anywhere, anytime! Works with all formats inc. S-VHS & Hi8. **$99.95**

JXT66
**Compact Video Titler**
The lowest priced titler ever offered! Features 4 type sizes, 8 page memory, scroll and zoom in/out. Plus, it works with all formats including S-VHS! AC/DC
**SALE $99.95** (reg $119.00)



JXT88
**S-VHS/Hi8 Color Titler**
The world's easiest to use color titler! Generates its own title screens for quick & easy title creation.
- 8 colors/4 sizes • 10 pgs memory
- Fade in/out & Scroll title
- Standard size keypad

**SALE $199.00** (reg $229.00)



JXSV55
**Ultimate S-VHS Production Center**
The only production center that combines:
- SPECIAL EFFECTS GENERATOR
- HI FI STEREO AUDIO MIXER
- SVHS COLOR PROCESSOR all in one easy to use unit!

**SALE $399.00**

Also Available:
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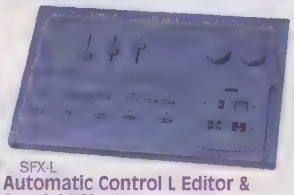
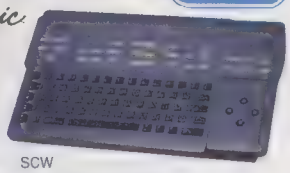
SED-IR
**Universal Editor Works With ALL VCRs!!!**
Automatic Infra-Red Editor lets you perform glitch free straight cuts or fade to black between scenes. Dual IR control of both playback & record deck makes editing ■ breeze. Built in audio mixer. **$129.00** (reg $149.00)



SFX-L
**Automatic Control L Editor & Special Effects Generator**
The SFX-L automatically edits your home videos with color fades & wipes plus audio mixing. Preprogram an Edit Decision List with up to 23 scenes. The on-screen display lists the in & out points, transition choices (cut, fade or wipe) & elapsed time of your video. Requires Sony or equivalent Control L camcorder. Complete with mic & cables. S-VHS/Hi8 compatible. **SALE $249.00** (reg $299.00)

## ColorWriter Magic — sima



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**Full Color Electronic Titler w/ Special Title Effects**
Put your titles into motion & create unique Hollywood effects. Features deluxe full size keyboard, S-VHS & Hi8 compatibility, & 12 page memory. Letter choices include 8 colors, 4 sizes, outlining & boxing. **SALE $199.00** (reg $229.00)

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**Professional Digital Effects Generator**
SFX5
- **Picture-in-picture** Combine 2 video sources by adding full motion or still PIP
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- **Strobe** High, medium & low speeds
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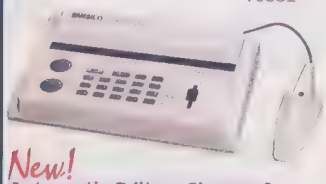
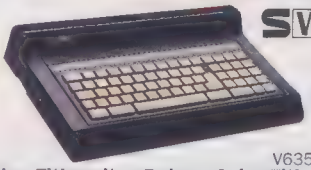
- **Mosaic** 2 sizes & POS/NEG
- **Paint** Dramatic color posterization
- **Audio Mixer** **SALE $249.00** (reg $299.00)

## AMBICO INC. S-VHS



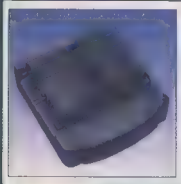
V6331
New!
**Automatic Editor- Choose & Rearrange up to 191 Scenes**
On screen Edit Decision List displays sequences, in & out points & transition choices (fade or cut). Built-in enhancer. Requires Sony Control L or Pana. 5 pin for automatic editing. **$199.00**



V6350
**Video Titlewriter-Deluxe Color Titler**
Superimpose titles over live video or on B&W background. Features 8 colors, 2 fonts, 4 sizes & 3 borders. Titles can wipe in/out, scroll up/down, crawl & flash. 10 page memory. **SALE $149.00** (reg $179.00)

V6321
New! **Audio Video Processor**
Includes luminance, enhancer & color gain controls for picture improvement. PLUS, DNR to reduce hiss, 3 channel audio mixer with LED level indicators & individual audio & video fade controls. Free headset/boom mic. **$149.00**

V6301
New! **World's 1st programmable Special Effects Generator**
Stores up to 8 special effects in memory for instant recall. Create over 50 wipe patterns in 8 colors. Wipe options include sharp or soft edges & variable angle. Auto or manual operation. **$199.00**



## sima PowerMax Pulse-Charge

Reconditions & quick charges two 6V batteries in one cycle. Fastest charge with built in overcharge protection! AC/DC
SPM-10 **$49.95**

## Complete Editing Systems (PACKAGE PRICE)

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|---|---|---|---|
| AMBICO | V6331 | & | V6350 |
| sima | SFX-L | & | SCW |
| JVC | JXSV55 | & | JXT88 |

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*All editing systems include...*
FREE exclusive computer generated graphics videotape for title backgrounds ($49.95 val.)
Plus, FREE gold-tip hook up cables ($24.95 val.) & FREE exclusive Hook-Up Guide & How-to Manual! ($6.95 val.)

## SUNPAK MEMORY-FREE

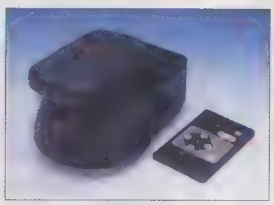
New!
**Memory Free Nicad Battery with Lifetime Warranty**
RB70UL High capacity (2000mAh) gives up to 2 hrs. for 8mm & VHS-C camcorders from Sony, Pana, JVC and Sharp. Features 3 stage LED indicators. **$49.95**
Also Available: RB80UL-Same as above with ultra high capacity (2700 mAh) **$69.95**

RB-70UL

**ATTENTION CANON OWNERS** NEW RBE77MF
High capacity (1700mAh) Memory Free Nicad for Canon camcorders. Slim design, Lifetime Warranty. **$39.95**

## SUNPAK

CZ-200A
Cordless VideoLight with Auto Sensor, Zoom & Tilt Head. Includes battery & charger **$69.95**
RL-20 compact light **$29.95**



**Remote Control Auto Pan/Tilt Head**
AP-200W
Mount your camcorder on Sunpak's pan head, place on tripod & get in the action with everyone else! Infra-red signal controls pan & tilt plus lens zoom & record/pause of Sony, JVC, Hitachi & Canon camcorders.
Powered by 6v battery (not included) **$149.00**
RS200W Optional 20' remote sensor cord **$19.95**

## SLIK

Features new modern design with titanium finish. Includes ultra-smooth fluid pan head, gear drive & positive elevation center column.
New!
INTRODUCTORY SPECIAL
**$29.95**

U6000

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# DESK TOP VIDEO

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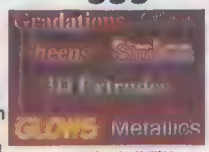
ADDA Technologies, Inc.

New!
**AVer Video Suite**
**Complete Windows based DTV editing system!**
Our fully integrated bundle gives you video editing, 2D & 3D titling, plus special effects in one easy to use package. Custom modified VideoDirector 2.0 lets you edit from any Control L camcorder and modified Curtain Call lets you add titles, fades, wipes, graphics and animation with the click of the mouse. AVer Pro broadcast quality display card is SVHS/Hi8 compatible with 1MB RAM and flicker fixer.
**$599.00**



Curtain Call Titles

New!
**AVer Pro**
**Desk Top Video titling system for Windows.**
Top rated AVer Pro overlay card and modified Curtain Call let you superimpose spectacular titles, graphics and transitions over video. Magically transform any font with beautiful effects. Includes over 30 different wipe patterns.
**$499.00**

New!
**AVerKey3 Hi-Resolution Scan Converter**

Display VGA output from your computer to any TV or VCR! Provides VGA, composite, SVHS & RGB output with resolutions up to 800x600 & 2nd generation Flicker Free technology. True Plug & Play - no software driver required. Remote control operation lets you zoom & pan to any area of the screen, plus freeze.
AVerKey PC **$299.00** AVerKey Mac/PC **$399.00**

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The Art of Digital Video.

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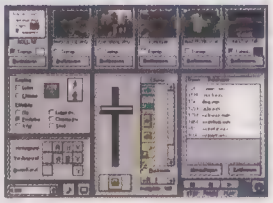
**Movie Machine Pro-Digital Video Mixing, Chroma-Key, & Much More for under $500!**

Turns your PC into a state-of-the-art digital video mixer complete with 18 A/B roll video effects; fades, zooms, flips, plus Chroma & Luma keying. Choose from 2 different sources plus the built in TV tuner. The framegrabber lets you capture images from either source or TV tuner!! **$499.00**



**Movie Line**
**Non-Linear Digital Video Editing for under $1000!**
Non-linear editing is every editor's dream...random access to any frame you want at lightning speed. FAST's high-quality Motion JPEG compression combined with Adobe Premiere turns your computer into a state-of-the-art non-linear editing system with digital effects at your fingertips and ultra-fast editing in a totally digital environment. Create music videos, highlight films, commercials, animations .. anything you can imagine. Best of all, in the digital domain generation loss becomes a thing of the past, giving you the highest possible broadcast quality video images. **Complete system includes the FAST Movie Machine Pro with the Motion JPEG Option, plus these award winning software titles: Adobe Premiere, Autodesk Animator Pro CD & Xing CD MPEG encoder** **$975.00**
Also available: Video Machine Lite A/B roll edit controller with digital video effects *Call for details*

GOLD DISK
**VIDEO DIRECTOR**

New!
**The #1 Home Video PC Editor**

New VideoDirector 2.0 for Windows turns your PC, camcorder & VCR into a complete video editing system. Choose the shots you want, drag & drop into order you want & press "Make Tape" for automatic assembly. Requires Control L camcorder or VCR. Available for PC or Mac. **$99.95**

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New!
**Edit your Videos with your PC for under $50!**
Remove unwanted footage and rearrange up to 99 scenes. Easy to use on-screen menus. Requires Control L or Pana. 5 pin camcorder or VCR.
PC Edit **$49.95**

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**Use two wireless mics at the same time!**
The Azden WR2PRO two channel receiver automatically mixes the sound from both mics. Let us design the perfect two mic system for your needs. Complete systems including WR2PRO & two wireless mics. **$399.00 & up**

WR2PRO receiver **$189.00**

**Mic Mixer**
Record and mix sound from 3 sources, while shooting! Connect 2 mics plus background music to your camcorder's audio.

**$49.95** CAM3

WLXPRO
**Professional VHF Wireless Mic System**
250' Range
**$149.00**

WHXPRO-Wireless Handheld VHF Pro Mic System **$179.00**

ECZ990
**Zoom Microphone**
Picks up sound in front without side noises. 2 position zoom/ wide angle.
SALE **$69.95**

HS7V
**Headset Boom Mic**
Add narration as you're video taping! Monitor camcorder audio.
SALE **$19.95**

New! ATTENTION PROFESSIONAL VIDEOGRAPHERS!
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# CASIO

VM570

**Color Monitor** New!
***The only LCD monitor designed for outdoor use.***
No more squinting into a tiny b/w viewfinder!! 2.2" monitor features high quality matrix (HQM)technology & anti-glare coating to produce the most vivid images. Built-in sunshield, speaker & adj.volume, battery pack holder, adj. brightness & monitor stand.

**SALE $149.00**
(reg $199.00)

**Color Video Printer** New!
***Print Images Right Off Your TV Screen!***
Print beautiful, clear images from home movies, video tapes & TV shows. You can even make stickers, cards & posters of the video images! Take a photo of anything on screen, easily. Make a photo of a favorite scene from your party or wedding or make an album of prints from videos of the kids!

VG100
**SALE $499.00**
(reg $599.00)

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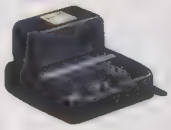
**NoMEM™ BATTERY** NO MEMORY CAMCORDER BATTERIES

No memory batteries offer a full charge everytime! Carefree, no worry! Available for all major brands. **$49.95**



**"The Swiss Army Charger"**
BCR262 Automatically reconditions & charges two 6v batteries, incl. NoMEM. Plus-4 level LED battery tester & Power Supply. AC/DC **$79.95**
Also Available: BCR10 Charger/ Reconditioner for 9.6, 10, & 12v batteries. AC/DC **$79.95**
BCR262

LED65

**NoMEM Camcorder Battery Belt Packs w/ LED**

| | | |
|---|---|---|
| LED65 | 6.5AH Runs camcorder approx. 5 hrs. | $69.95 |
| LED100 | 10AH Runs camcorder approx. 7 hrs. | $99.95 |
| **Also available:** LP650 6.5AH 12v | | $69.95 |

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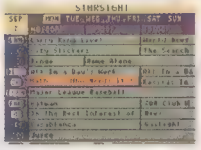

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# DIGITAL

*continued from page 39*

### TRICKS OF THE TRADE

Both Dolby surround systems involve a bit of new-age hocus pocus, even some magical misdirection. To enhance Dolby Pro-Logic's 30-decibel maximum (LP record grade) channel separation and to mask the system's unwanted signal bleed-through, the rear-channel signal is delayed and the bandwidth limited. The object of this fussing is to make viewers always feel that a movie's dialog is coming from the screen.

A more sophisticated, '90s style trickery makes AC-3 possible. It's called multichannel perceptual coding, which is a technique for compressing complex signals into a surprisingly narrow frequency range. By applying a physiological phenomenon known as auditory masking and a sophisticated technique of narrow-band filtering, AC-3 hides the digital coding noise of low-bit sampling and eliminates redundant or unperceived sound information. Indeed, the AC in AC-3 is short for audio coding.

Viewers should get used to this notion of signal compression, because it's already part of every new digital audio and video product, including HDTV and the small-dish Digital Satellite System. For example, the MPEG I and II processes for compressing video and audio signals enabled the DSS direct-broadcast satellites to deliver a robust 175 channels, instead of a modest 24. Compression also explains how a high-definition, wide-angle TV signal will fit into the same 6 megahertz bandwidth as today's conventional broadcast TV channels.

Earlier incarnations of perceptual coding appeared in the Sony MiniDisc and Philips Digital Compact Cassette formats, and have been widely debated by audiophiles. Like AC-3, these digital coding techniques set priorities for how sound should be recorded to maximize data storage efficiencies. The sound is weighted and shaped according to "psycho-acoustic" models of how people actually hear. According to this theory, loud sounds mask quieter ones, to the degree that the latter don't need to be preserved.

Some golden ears have complained about what they perceive to be the sound-flattening effect of perceptual signal compression on two-channel stereo presentations. But the audio crowd is less likely to growl about, or even notice, the much higher compression level AC-3 uses for multichannel home theater sound applications. For one thing, Dolby has done its algorithm homework quite well. At a recent "blind listening" test, even golden ears from Enlightened Audio Design and *Stereophile* and *Widescreen Review* praised the format's sonic quality and judged it virtually equal to a much less compressed system. The test involved a sonic shootout between the 384-kilobits per second AC-3 format and the theoretically more robust 1.5-megabits per second DTS system (see sidebar). AC-3's timbre and frequency response were judged quite good, while the veiling effect of compressed audio was perceived to be minimal.

Most significant, the listeners uniformly praised the improvements AC-3 represented over Dolby Pro-Logic. "People will have a lot of fun with it," said EAD general manager Ben Gosvig, who attended the session. "We all agreed the room really opened up three-dimensionally when digital surround was engaged for *Clear and Present Danger*. Even when nothing much was going on in the film, the amount of ambient involvement was dramatic. In Pro-Logic mode, the image flattened out. You lost dynamic range and spatial information, the sense of movement and direction. And it seemed the fidelity went down. Switching between the two was like going from FM to AM radio."

In my own brief exposures to prototype AC-3 components, I've found its sound super clear and precisely fixed, imparting a vivid sense of placement and movement, from front to back, from left to right and even on diagonal sweeps through my body. But the reproduction also seemed a tad bright or brittle, akin to the sound of some first-generation CD software. While it's too early to draw conclusions, it may be that multichannel movie mixes treated with equalization for tubby old theater speakers and analog home-surround presentation are not acceptable in the digital AC-3 domain without some signal buffering, preferably in the software, or the type of preamp re-equalization circuit THX offers in its surround systems.

But it's also possible I heard a little of what Tony Grimani, director of the home THX program for Lucasfilm, describes as "modulation noise and transient distortion, problems that low bit decoders can get into if they over modulate or exceed capacity." According to Grimani, "transient distortion is very similar to mistracking in vinyl records, where the grooves were cut too hot for the needle to follow." Ironically, says Grimani, "you can get into a trash

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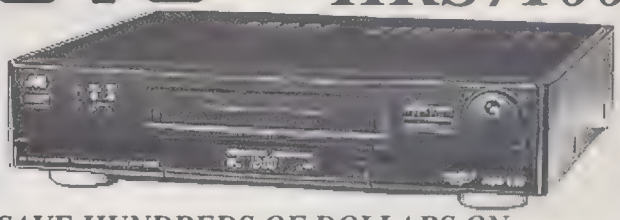

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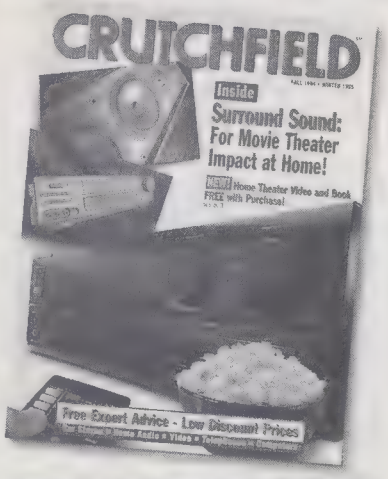


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load and still maintain spectrum and spatialization, which is why golden ears trained to listen for timbre differences and transparency wouldn't notice it."

While AC-3 doesn't claim to be a perfect replacement for full-bandwidth, uncompressed PCM audio, AC-3 also takes advantage of the fact that movies are rarely tailored to resemble performances at symphony halls. In the hands of a playful sound engineer, an action flick or a music documentary can create a sonic roller coaster ride that twists our heads and barely keeps our bodies in their seats. Who needs sweet violins when we can have seismic violence? And who knows what an explosion is really supposed to sound like, unless you're a devotee of the canon fire in the *1812 Overture?*

## BRINGING IN THE GOODS

A building block strategy for AC-3 developed by Dolby and its marketing partner Pioneer makes it possible for you to get into the digital surround sound business without really trying. For starters, just buying new AC-3/Pro-Logic compatible laserdisc titles like *Clear and Present Danger, The Mask, True Lies, Stargate, Star Trek-Generations, Forrest Gump* and *U2's Rattle and Hum* means you're already building a library.

Accrue enough AC-3 discs, and you might be persuaded to make the investment in a new laserdisc player. Four out of five of Pioneer's laserdisc player models for this year have AC-3 capability, yet they cost little more than last year's models. The AC-3 compatibles start at $535 for the single-side play CLD-S304 and $660 for the double play CLD-D504. High-end models, like the CLD-D604 at $1,035 and the $1,235 CLD-D704, add eight-bit digital field memory and other goodies. The CLD-D704 also has variable digital video noise reduction.

At the ultra high end, EAD and Runco have each installed an AC-3 output jack on their limited-edition laserdisc players, the T-8000 and LJR-II, respectively, without altering their $4,000-$5,000 pricetags. "To get THX certification, laserdisc players must have AC-3," says Runco's Mark Stein, whose line is the first to be so honored. "Within a year, almost all new laserdisc players will offer an AC-3 output," believes Dolby's Dressler.

Extracting the AC-3 signal from a laserdisc player is a cheap and easy affair, for those who know what they're doing. A full bandwidth signal (0-10 mHz.) that includes all video as well as audio information is tapped off the main pickup and directed to a dedicated output jack labeled "AC-3." Thereafter, an external demodulator, built into a stand-alone box, a preamp or an A/V receiver, filters out AC-3's 2.88 mHz carrier frequency and converts the signal into a digital stream that's fed to a decoder and amplifiers.

Dressler suggests that a "cottage industry" of laserdisc player modifiers may soon spring up to retrofit existing machines. So far, EAD is the only manufacturer we've found offering a factory authorized modification service, at a cost to the consumer of $450.

Pioneer will be the first and, most likely, the only company this year to combine Dolby Pro-Logic and AC-3 demodulating, decoding and multichannel amplification in a single A/V receiver. Actually, the pioneering company will field two models with 90 watts (8 ohms, RMS) by 5 channels, the VSX-D3X at $1,695, and an Elite version at $1,995, both primo, full-featured battleships.

Always concerned about the potential of RF signal leakage to cause sonic interference, ultra-high-end equipment makers taking the AC-3 plunge will go the separates route, isolating the demodulator and decoder in a separate box from the amplification. (In fact, RF radiation will only be a concern with laserdisc delivery of AC-3. All other sources of digital multichannel sound will either decode the signal at the receiver or player, as digital cable radio already does, or output a pure digital signal through a coaxial or fiber optic Sony Philips Digital Interface.)

EAD is going to the *nth* degree in the pursuit of isolation by floating an AC-3 RF demodulator box, which is actually a three-chip package supplied by Pioneer, halfway along a "Smart Cable" connecting a laserdisc player to its separate control center, the TheaterMaster ($5,950). The latter is an elegant preamp and decoder with AC-3, the latest algorithm for Dolby Pro-Logic, a custom digital-to-analog converter, six analog inputs, six digital inputs, remote volume and varied switching capabilities that include screen control and house lighting. Should DTS, AC-3's rival digital surround system, get off the ground, TheaterMaster has room onboard as well as a SIMMs-type interface to accommodate a DTS processor.

The respected New Zealand company Perreaux features a built-in demodulator on its AVP-6 Audio/Video Preamp Processor ($4,995), which has AC-3 and Dolby Pro-Logic decoding, as well as DTS readiness, a high-end digital-to-analog converter and defeatable circuitry for "straight line" stereo audio signal passage. The unit mates nicely to the six-

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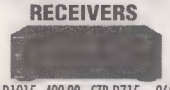

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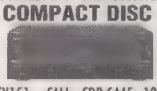

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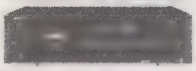

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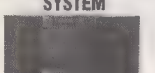

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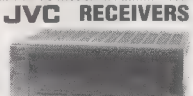

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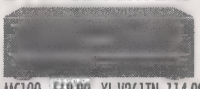

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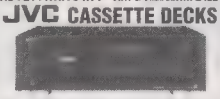

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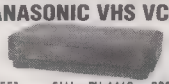

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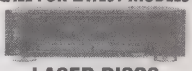

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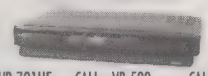

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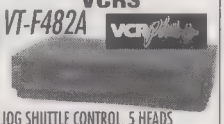

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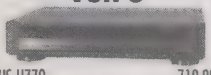

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channel MC-6100 amplifier ($2,995), which has 120 watts at 8 ohms per channel. If you're looking to add onto a quality stereo amp, Perreaux's four-channel by 120 watts MC-4100 amp punches the ticket at $2,495.

From ADA comes the Olympus III, the world's first and only vacuum tube surround-sound decoder, promising that warm and toasty tube sound some purists so admire for a king's ransom of $29,000. Besides 15 hand-selected and matched electron vacuum tubes, it boasts proprietary digital-to-analog conversion, audio and video switching and a unique look resulting from six electron vacuum display tubes and a chassis constructed from solid brass and plated in 24 karat gold. Matched amplification includes ADA's 2 kilowatt MPA-500 Lucasfilm Home THX Five-Channel Amplifier ($6,000), which boasts 200 watts at 8 ohms by five channels; the BPA-500 Lucasfilm Home THX Bass Amplifier ($2,200), with 335 watts at 8 ohms; or the MPA-500's new baby brother, the PTM-6150, a 1-kilowatt Six-Channel Home Theater Amplifier with 135 watts at 8 ohms, per channel, for $1,999.

Near the year's end, Denon plans to deliver a Dolby Surround AC-3 pre-amp/tuner that also features RDS Smart Radio display, priced between $3,000 and $3,500. It will be configured with a matching power amplifier array, either a grouping of three stereo amp cubes or something akin to Denon's current multichannel POA-5000 ($1,700), which can be configured with 100 watts each for the three front channels, and 50 watts for each of the rears.

Pioneer will also float an Elite-series processor, the SP99D, with special soundfield effects and "THX-like processing," says Mike Fidler, Pioneer's vice president for new technology.

Several makers are boasting AC-3 upgradeability in recently introduced surround systems. Yamaha plans to field a demodulator/decoder box, the DDP-1, that feeds AC-3 into its seven channel RX-V2090 receiver ($1,495), now ready and waiting with a spare set of six RCA line input jacks. Can a Yamaha laserdisc player with an AC-3 output be far behind?

JBL's $28,500 THX-certified Synthesis Two system needs only a change of preamp/decoder (and a laserdisc upgrade) to present AC-3. It already enjoys a robust 130 watts, at 8 ohms, into each front and rear channel, and 200 watts for the stereo subwoofers to share. Plus, its rear speakers are switchable for limited bandwidth (Dolby Pro-Logic) or full range (AC-3 and music) reproduction.

Onkyo's THX-certified TX-SV919 receiver ($1,999) has a tidy, computer-like DB-25 interconnect on board for AC-3 upgrading with an outboard processor. And the powerful Motorola Symphony chip that runs Onkyo's processing is being rewritten with AC-3 software, which bodes well for near-future products. Kenwood has demonstrated a prototype A/V controller incorporating Dolby Surround Digital AC-3, but won't deliver it until 1996 when more software is in place, according to national marketing manager Bob Law.

If you invested for the long run with equal quality speakers in all four corners of your Dolby Pro-Logic listening environment, good show! You're almost AC-3 ready. If you've placed lesser speakers in the rear, now's the time to bring them as close to par with the fronts as you can. Then get ready for the sound of your life. ■

## MULTICHANNEL

*continued from page 39*

community, it will have to press and distribute a custom batch of titles, and probably manufacture its own decoder boxes. On the surface, the plan seems about as unlikely to succeed as the incompatible "companded" super-fi LPs that dbx pressed on the world in the twilight years of vinyl albums.

Shifting gears, DTS has recently appealed for inclusion in the new five-inch digital video disc format being launched by Toshiba and Time-Warner with support from the likes of Pioneer, Thomson, Matsushita, Hitachi, MCA and MGM/UA. This exciting system packs upwards of 135 minutes of high-resolution video that's better than laser quality and multichannel sound on each of two sides of a "quad density" laminated disc bearing the same dimensions as a conventional CD. At demonstrations of the technology early this year, the DVD soundtrack was encoded with 384-kilobit AC-3 sound, as is a rival DVD system by Sony and Philips. However, Toshiba and Time-Warner execs say their specs are not written in stone, and that they would "welcome input" from other companies.

Industry watchers viewed these remarks as a veiled peace offering designed primarily to Sony and Philips to come into the Toshiba and Time-Warner camp. But the statement encouraged DTS to make a last-minute pitch, underlining its technical know-how and financial ties to Matsushita through Universal. Beard presented Toshiba and Time-Warner with what he

*continued on page 80*

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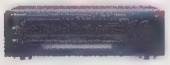

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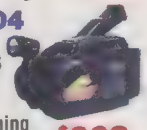

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termed a "cutting-edge technology for encoding multichannel sound on DVD, an approach that's a generation ahead of AC-3."

Unlike fixed-rate DTS for laserdiscs, the DVD application uses a variable bit rate. "We've absolutely resolved the problems of overloading, and it doesn't bust the digital budget," Beard declared, adding optimistically that his presentation was "well received." But skeptics abound. "Until they publish an engineering paper, the technology simply doesn't exist," said a source at one electronics company committed to the Toshiba and TimeWarner disc format. Indeed, the effort seems too little, too late. The DVD camp has targeted mid-1996 for introducing its system, which means all specifications had to be frozen by this spring.

Then there's the problem of a decoding chip for DTS. Essentially, there isn't one. Beard has told Howard Sadkin, Perreaux Technologies' managing director for U.S. operations, that Nuoptix could summon up an outboard DTS decoder box for Perreaux's premium preamp "in 60 days." But Beard has told others that DTS has held off on developing an integrated decoding chip because the technology wasn't set. Beard now believes the chip should be multifunctional, handling both fixed and variable bit rate DTS decoding, as well as a 4.1 channel audio-only surround sound format for CDs, which has won raves from those who've heard it.

It's one thing to build a high-priced, limited-edition decoder box for a $5,000 preamp and quite another to develop an integrated circuit chip meant to be installed in A/V receivers selling for $500. Zoran, maker of the AC-3 chip, took two years to develop the first generation decoder chips for AC-3. And Zoran's chips are not adaptable to DTS, which needs 50 percent more power.

Dolby's marketing clout has also helped AC-3's cause in the DVD camp. Chris Cookson, Warner Bros. senior vice president for technical operations, says the "ubiquitousness" of the AC-3 format, meaning its standardization for HDTV, and working applications for laserdisc, cable and satellite programs, have given AC-3 a strong advantage over DTS. "We know there will be plenty of hardware out there to decode AC-3," said Cookson. "Already, it's a *de facto* standard."

AC-3 boasts other attractive "universal" traits. The same system can deliver everything from monaural to five-channel sound at data rates from 32 to 640 kilobits per second. It also offers positive identification of the original production format, eliminating confusion about which programs are in mono, stereo, matrixed or discrete surround. AC-3 maintains a consistent listening level, no matter what the program source or channel. This is important for DVD, because the discs are expected to carry different language tracks for multinational distribution.

For recording onto a VCR or decoding through a Pro-Logic processor, an AC-3 decoder can provide a matrix-encoded two-channel mix from a four- or five-channel discrete digital program, assuming the material hasn't been copy-protected. And AC-3 is smart enough to boost low-level program content whenever a movie soundtrack is played at a quiet volume, say, late at night. Sorry, DTS. AC-3's lead looks unbeatable.

**—Jonathan Takiff**

# ANATOMY

*continued from page 43*

We're not just talking about a receiver's overall sonic signature; that is, whether the unit sounds "right" to you. We're talking about the quality of the Pro-Logic action. How accurate is the steering between channels? How good is the separation? How accurately does it track? How clean is it? Of course, a lot of other factors–including design, build quality and the overall feature package–are also part of the equation.

There are different kinds of chips for Pro-Logic decoding, from a variety of manufacturers. Our experiences at *Video Magazine* show us that some Pro-Logic chips are discernibly better than others. In many cases, the differences are more evident on outboard decoders than among A/V receivers. Separate components, like outboard Pro-Logic decoders, are by their nature more likely to employ high-end technology and you would expect their makers to use better components.

Some of the more demanding makers build their products with Pro-Logic chips from hand-picked batches. The established manufacturers include Analog Devices, Zoran, JRC, Sanyo and now Motorola, which has a new 24-bit chip that represents a true performance breakthrough considering its relatively low cost.

Among A/V receivers, the differences are more subtle. The best way to judge the differences is to bring your own software to an audition, the same way you would bring CDs to a store to compare a pair of speakers. You can count on the dealer to have the usual whiz-bang demo movies. But bring

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GVR-D01 ● Copy 8mm tapes to VHS
● Edit out unwanted footage 559.95

### TOSHIBA

| | | | |
|---|---|---|---|
| M-650 | 259.95 | M-660 | 279.95 |
| M-760 | 329.95 | TV'S IN STOCK | Call |

### MITSUBISHI

| | | | |
|---|---|---|---|
| HSU-250 | 239.95 | HSU-770 | 649.95 |
| HSU-500 | 299.95 | HSU-650 | 429.95 |
| HSU-550 | 339.95 | HSU-69 | 609.95 |
| T.V's In Stock | | | Call |

### HEAD CLEANERS

| | |
|---|---|
| V-0796 VHS Care Kit (Complete) | 14.95 |
| 8mm Head Cleaner | 14.95 |
| Beta Head Cleaner (by Geneva) | 19.95 |
| Special VHS-C Adaptor | 19.95 |
| Panasonic VHS-C Head Cleaner | 12.95 |

### Canon

Canon Credit Card Accepted With 0% Financing

| | | | |
|---|---|---|---|
| A-1 Digital | Call | E-808 | 499.95 |
| ES-70 | 539.95 | ES-500 | 719.95 |
| ES-750 (12xHR) | 699.95 | ES-1000 | 999.95 |
| ES-800 (Color View Finder) | | | 819.95 |
| UC-52 | 649.95 | UC-S3 | 799.95 |
| UC-S5 | | | 849.95 |

| | | | |
|---|---|---|---|
| L-2 | | | 1899.95 |
| CL 10-100MM 10x Lens | | | 2299.95 |
| CL-250F4 Reflex | | | 494.95 |
| CL5-15 Wide angle Zoom Lens | | | 479.95 |
| CL8-120 Zoom Lens 15X | | | 429.95 |
| CL8 7-69 6 Zoom Lens 8X | | | 279.95 |
| EOS Adapter VL | | | 259.95 |
| CL-2X Extender | | | 259.95 |
| FS-72U Filter Set | | | 99.95 |
| RS-1000 Rain Shield | | | 44.95 |
| HC-2000 Hard Case | | | 239.95 |

### CANON ACCESSORIES

| | | | |
|---|---|---|---|
| ED-100 Editor | | | 189.95 |
| SF-200 | | | 38.95 |
| WL-50 | 49.95 | ZR-100 | 54.95 |

CANON BATTERIES

| | | | |
|---|---|---|---|
| BP-E77K | 39.95 | BP-E22 | 63.95 |
| BP-E71B | 59.95 | BP-10A | 49.95 |
| BP-E72 | 64.95 | BP-30A | 49.95 |
| BP-E4 | 63.95 | BP-100 | 59.95 |
| BP-714 | 49.95 | BP-729 | 89.95 |
| BP-E722D w/LED Display | | | 89.95 |
| Sunpak CLE 722 | | | 49.95 |

10,000 MAH Battery Pack Gives You Up To 7 Hours On Any Camcorder
- Weighs only 1.9 lbs
- Includes charger and connecting cord
- No other adaptors needed

69.95

### POWER ADAPTERS

| | | | |
|---|---|---|---|
| CA-100 | 69.95 | CA-E2 | 104.95 |
| CA-200 | 69.95 | CA-E7 | 104.95 |
| CA-R200 | | | 99.95 |

### CAR BATTERY ADAPTERS

| | | | |
|---|---|---|---|
| CB-110 | 69.95 | CB-E2 | 74.95 |
| CB-E7 | 77.95 | CB-E1 | 69.95 |

### CHARGE COUPLERS

| | | | |
|---|---|---|---|
| DC-100 | 24.95 | BC-E1 | 39.95 |
| DC-200 | 24.95 | BC-E2 | 49.95 |
| CR-E7K | 54.95 | BC-E3 | 54.95 |
| PB-100 Portable Charger | | | 64.95 |
| MC-100 Multi Charger | | | 134.95 |

### VIDEO LIGHTS

| | | | |
|---|---|---|---|
| VL-7 | 31.95 | VL-20 | 49.95 |

### MICROPHONES

| | | | |
|---|---|---|---|
| ZM-100 | 119.95 | DM-300 | 89.95 |
| MM-200 | 124.95 | MM-100 | 89.95 |

### LENSES/FILTERS

| | | | |
|---|---|---|---|
| TL-37 | 51.95 | WA-37 | 49.95 |
| TL-46 | 74.95 | FS-37U | 49.95 |
| TL-55 | 79.95 | FS-37 | 44.95 |
| TL-55L3X | 234.95 | FS-46U | 54.95 |
| WD-37 | 54.95 | FS-46 | 48.50 |
| WD-46 | 82.95 | FS-55U | 64.95 |
| WD-55 | 84.95 | FS-55 | 64.95 |

### SOFT CASES

| | | | |
|---|---|---|---|
| SC-U1 | 59.95 | SC-E708 | 69.95 |
| SC-800 | 59.95 | SC-E7 | 59.95 |
| SJ-U1 Soft Video Jacket | | | 49.95 |
| VK-U1 Video Back Pack | | | 94.95 |
| SK-U1 Sports Pack | | | 169.95 |

### RAIN SHIELDS

| | | | |
|---|---|---|---|
| RS-A2 | 34.95 | RS-300 | 37.95 |
| RS-60 | 29.95 | RS-500 | 29.95 |
| RS-U1 | 45.50 | RS-800 | 34.95 |
| RS-U2 | 45.50 | RS-6 | 34.95 |
| RS-U3 | 39.95 | RS-A1M | 34.95 |

### TV VCR COMBO'S

Panasonic

| | |
|---|---|
| PVM 749 7" TV/VCR | 499.95 |
| PVM 1345 13" TV/VCR | 339.95 |
| PVM 2035 20" TV/VCR | 379.95 |

SONY

| | |
|---|---|
| KV9 VM20 9" TV/VCR | Call |
| KV13 VM20 13" TV/VCR | 379.95 |
| KV20 VM10 20" TV/VCR | 459.95 |

SHARP

| | |
|---|---|
| 13VTF 100 13" TV/VCR | CALL |
| 20VTF 100 20" TV/VCR | Call |

AIWA

| | |
|---|---|
| VXS 131 13" TV/VCR | 419.95 |
| VXS 201 20" TV/VCR | 639.95 |

RCA

| | |
|---|---|
| T13005 BK 13" TV/VCR | 318.95 |
| T20005 BK 20" TV/VCR | 388.95 |

## STILL VIDEO

### CANON

| | | | |
|---|---|---|---|
| RC-570 Still Video Camera | | | Call |
| RC-360 Still Video Camera | | | Call |
| RP-420 Video Printer | | | 1399.95 |
| RP-733 Color Video Printer | | | 2199.95 |
| RE-650 Video Visualizer | | | 1899.95 |
| PV-540 Video Floppy Disk Drive | | | 2799.95 |
| Battery Charger | | | 99.95 |
| Action Set | 54.95 | Batt. Pack | 34.95 |
| System | 69.95 | AC Coupler | Specify |
| RF Unit RF 301 | 64.95 | Floppy Disk | 10.00 |

## VIDEO CASES

SAMSONITE CAMCORDER CASE 49.95
Full Line of
- TUNDRA · PELICAN · AMBICO
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970 Micro Convert (up to 7½") Call
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973 Compact Convert (up to 11") Call
974 Mini Convert (up to 12½") Call
976 Medium Bag (up to 14") Call
980 Camcorder Brief Case Call

### LOWE PRO

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|---|---|---|---|
| Vidcam 1 | 24.95 | Vidcam 4 | 27.95 |
| Vidcam 2 | 21.95 | Vidcam 5 | 32.95 |
| Vidcam 3 | 34.95 | Vidcam 6 | 45.95 |

### VIDEO TAPE ERASER

PF-211 Hand-Held Tape Eraser 39.95
PF-212 Hand-Held Tape Eraser (220v) 64.95

## PAL VIDEO

### AIWA

4-HEAD MULTI DIGITAL CONVERTER VCR HV-MX1
- Super Multi-Digital Converter System
- Playback/Recording Conversion Selectable
- Multi-System Compatible-Recording % Playback
- 5-Speed Playback & 4-Speed Recording 499.95

### SONY CAMCORDERS

| | | | |
|---|---|---|---|
| SC5 | 659.95 | FX-830 | 999.95 |
| SC7E (Hi 8) | 929.95 | CCD-TR3E | 1499.95 |
| TR-350 | 559.95 | FX-270 | 529.95 |
| TR-550 | 759.95 | FX 730 | 959.95 |
| TR-570 | 869.95 | VX1 | 2499.95 |
| TR-750 | 899.95 | TR-2000 | 1369.95 |

VCR'S

| | | | |
|---|---|---|---|
| SLV-X711 | 339.95 | SLV-X821 | 509.95 |
| SLV-X311 | 250.95 | SLV-X831 | 649.95 |
| SLV-X730 | 449.95 | EVS-550F | 489.95 |

### Panasonic

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|---|---|---|---|
| NV- A1EN | 529.95 | NV-R200 | 659.95 |
| NV-QS1 | 394.95 | NV-S20 | 579.95 |
| NV-M3000 | 899.95 | NV-R100 | 579.95 |
| NV-M9000 | 1199.95 | NV-R500 | 829.95 |
| NV-R50 | 778.95 | NVS-900 | 1099.95 |

VCR'S

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|---|---|---|---|
| NV-HD100AM | 479.95 | NV-S025 AM | 345.95 |
| NV-H070 AM | Call | NV-S02 AM | 259.95 |
| NV-H300 AM | 345.95 | PD-1 (Player) | 179.95 |
| PO-3 (Player) | | | 189.95 |

### PROFESSIONAL PAL

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|---|---|---|---|
| AG-455 | 1399.95 | WJ-AVE 5 | 719.95 |
| WJ-MX50 | 3769.00 | WJ-MX30 | 1819.95 |
| AG5700 | 899.95 | NVW 1 | 1409.95 |
| WJ-AVE7 | | | 1049.95 |
| NV-HS1000 (same AG 1970) | | | 949.95 |

### AKAI

| | | | |
|---|---|---|---|
| VSG-204 | 209.95 | VS-R120 EM | 149.95 |
| VSG-205 | 219.95 | VS-7475 EGN | 334.95 |
| VSG-411 | 289.95 | VSX-585 | 369.95 |

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- Sharpvision
- 330 Lux
- 100" (254cm)
- RCA Video Input
- 100,386 Pixels
- Ultra Compact

XV 315P 1949.95

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|---|---|---|---|
| Ready Zoom CZ-200 Auto | | | 48.95 |
| CV-300 Auto | 89.95 | BATTERIES | |
| Ready Lite 10 | 34.95 | CL-5 | 39.95 |
| Ready Lite 20 | 28.95 | CL-7 | 29.95 |
| CV-150 | 34.95 | CL-8 | 29.95 |
| CV-200 | 39.95 | CL-10 | 19.95 |
| CV-320 | 39.95 | RB-77 | 29.95 |
| CZ-200 | 44.95 | RB-55 | 24.95 |
| Spare Bulb | 39.95 | RB-66HS | 39.95 |
| Charge 16 | 24.95 | RB-77S | 39.95 |

### SUNPAK AUTO PAN HEAD

| | |
|---|---|
| AP-200W | 114.95 |
| 20" Remote Sensor Cord | 29.95 |
| APT-1000 | 154.95 |

### Smith-Victor

Q-250 SG 250 Watt AC Light 44.95
MP 100A (100w 12v) Power Pack 97.95
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### 880 POWER-PRO +

- High capacity quick-charge capable 12-volt 10-amp sintered nicad power pack (removable)
- Dual outputs for simultaneous powering two devices (eg camera & light). Output configurations include cigarette lighter & 4-pin XLR in any combination Call

### 970 POWER-MAX

12 volt 14-amp
Same features as 880 Power-Pro + Belt Plus-
- Includes Power-MAX belt and power chassis, 14-amp cell pack in 12v or 13.2 volt configuration, overnight charger, comprehensive manual. Fits waist size 29"-44"
- Also available in 13.2-volt 14-amp version. The 13.2-volt version offers 15-20% longer run times Call

### ACCESS BELT SERIES

### 780 DAY-PRO SYSTEM

It is the virtual twin of the Power-Pro + series and utilizes the same ultra-capacity memory-free cells, but instead of being housed in removable cell packs, the cells are an integral part of the belt CALL

### 870 FIELD-PRO SYSTEM

The virtual twin of NRG's Power-Max series. Like the Power-Max, the Field-Pro delivers 40% more power than the Day-Pro and is available in 12 or 13.2 volt configurations. Each system includes Field-Pro belt and power chassis 12v or 13.2 v, 95WH cell pack, 300 series charger, and comprehensive owner's manual CALL

### CAMPAK POWER PACKS

*The lightweight Campak attaches easily to your waistband, pocket, powerbelt, or optional Campak belt and uses ultra-high capacity nicad cells to deliver 3-5 hours of continuous camcorder run time.*

| | |
|---|---|
| Campak 12- Volt | CALL |
| Campak Pro 12-Volt | CALL |
| Campak Pro 13.2-Volt | CALL |

### LENMAR NOMEM™ BATTERY

### VIDEO JUICE BOX

CAMCORDER BATTERY NO MEMORY BATTERY
- Four hour battery for Sony, Panasonic, JVC and Hitachi Camcorders
- Incredibly small: only 4"x2.5"x2" weighs only 22 oz
- One "Juice Box" is equal to 5 on-Board batteries
- Clips right to your waist includes overnight charger

69.95

### JVC CAMCORDERS

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|---|---|---|---|
| GR-AX46 EG | 539.95 | GR-S70 EG | 739.95 |
| GR-AX66 EG | 619.95 | GR-SX97 EG | 769.95 |
| GR-M51 EG | 569.95 | GR-SV3 | 739.95 |
| GR-SX1 | 1099.95 | GR-EZ10 | 479.95 |

VCR'S

| | | | |
|---|---|---|---|
| HRV-P29 A | 184.95 | HRJ-201 | 279.95 |
| HRJ-507 MS | 399.95 | HRJ-67 NS | 489.95 |
| HRJ-97 MS | 569.95 | HRJ-401 | 279.95 |
| HRJ-1200 A | 229.95 | HRJ-407 MS | 299.95 |

### HITACHI

| | | | |
|---|---|---|---|
| VHE-16E | 639.95 | VHE-24E | 699.95 |
| VHE-26E | | | 749.95 |

### SHARP

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|---|---|---|---|
| VC-WD1 | 1199.95 | VLF-30 | 699.95 |

### ORSON

Multi-System Video Cassette Player w/ Line Recording & NTSC Playback (DV202RN) 179.95

### MULTI-SYSTEM TV

### PHILIPS

29" Multi System Stereo T.V 1099.95

### JVC

C-14MV 14" 224.95 C-21MV 21" 329.95

### SONY

| | | | |
|---|---|---|---|
| KV-1984 | 399.95 | KV-2565 | 799.95 |
| KV-2166 | 539.95 | KV-29CF1 | 1199.95 |
| KV-2185 | 429.95 | KV-29S | 1049.95 |
| KV-2585 | 629.95 | KV-3400 | Call |

### SHARP

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|---|---|---|---|
| 21W (Stereo) | 344.95 | 14-NB1 | 239.95 |
| 25-NB1 (Stereo) | 566.95 | 29-NB1 (Stereo) | 754.95 |

### Panasonic

TC-21ER 21" Multi System TV 409.95

### PAL TELEVISIONS

| | |
|---|---|
| Akai 14" | 204.95 |
| Orson 14" | 179.95 |
| Akai 21" | 259.95 |
| Orson 20" | 224.95 |

### PAL ACCESSORIES

Converter For Pal/M/N Special 59.95

## LCD PROJECTORS

### SHARP

| | |
|---|---|
| XVU-35F LCD Projector | 3099.95 |
| XV-250 LCD Projector | 2899.95 |
| XVS-90 LCD Projector | 6499.95 |
| XVP-10U Compact LCD Projector | 1599.95 |
| XS-100SP 100" Screen | 229.75 |
| XS-100H1 100" Screen | 249.95 |
| 100" Motorized Screen | 799.95 |
| Special XS-60 (Roller Type) | 54.95 |

### apollo

ShowPro Portable LCD Video Projector
Project a bright, clear true color picture from 20" up to a giant 120" diagonal on any screen or blank wall

| | |
|---|---|
| AVP-400 | 999.95 |
| AVP-400 MS (220V) | 1329.95 |

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Compatible w/Pal, NTSC, Secam
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Portable LCD Color Video Projector
- Adjustable, 25" to 300" picture w/remote focus
- 450 TV Lines Resolution
- 338,400 pixels w/TFT 3099.95

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Eiki (Video Player, Remote Speaker) 2349.95
Panasonic PT 101-120" 3699.95

## VIDEO LENSES

### Vivitar

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|---|---|
| 3.5x Super Telephoto Special | 89.95 |
| 55x Wide Angle | 29.95 |
| 1.5x Telephoto Lens | 29.95 |
| 0.6x/1.5 (For Sony TR or Equ) | 49.95 |

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| | |
|---|---|
| KGT-20 37mm 2x Telephoto | 39.95 |
| KG-05 37mm 0.5 Wide Angle | 39.95 |
| KC-Set 37mm 0.5x/1.5 (Blister) | 24.95 |
| KTT-20 37mm 2x Telephoto HiQ | 59.95 |
| KUT-400 46mm 4x Super Telephoto | 159.95 |
| KU-65 46mm 6.5 Super Telephoto | 199.95 |
| KVC-20 46mm 2x Telephoto | 54.95 |
| KVC-05 49mm 0.5x Telephoto | 54.95 |
| KVC-200H 49mm 2x Telphoto Hiband | 109.95 |
| KVC-050Hi 49mm 0.5 Wide Angle Hiband | 109.95 |
| KVW-045 49mm 0.45x Wide Angle | 69.95 |

### AMBICO

| | |
|---|---|
| V-0313 2-DX Tele (52/49/46) | 39.95 |
| V-0314 Macro Lens | 14.95 |
| V-0361 2 x 1 0.6X-1.4X | 39.95 |
| V-0372 0.6X/1.5X Zoom | 34.95 |
| V-0385 1.5X/0.6X Lens 37mm | 44.95 |
| V-3100 1.5X/0.5X Lens Set | 44.95 |
| V-3300 1.5X Telephoto | 42.95 |
| Telephoto Lens Holder | 24.95 |
| V-0317 Special Effects Kit | 7.95 |

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VM-3000 VIDEO MICRO EXPLORER
Converts Camcorder on a High Power Video Microscope 199.95
CM-3500 35mm Lens Set 139.95

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| | |
|---|---|
| Shoulder Rest (Specify Camcorder) | 39.95 |
| Shoulder Rest Pro (Specify Camcdr) | 64.95 |
| Shoulder Rest w/Handle | 64.95 |
| Shoulder Rest Pro w/Handle | 89.95 |
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The Glidecam 1000 Pro will support any camcorder or movie camera weighing up to 6 lbs. It is quick & easy set up and balance. Allows unrestricted Booming & unrestricted 360 degree Panning. Only 16" tall. Made of precision Aluminum. Can also be used as a Monopod or may be attached to a tripod. Weighs 2.2 lbs without counter balance disks. 169.95
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### STEADICAM JR

364.95

| | |
|---|---|
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| Canon L-"1" Adapt | 69.95 |
| Sony "S" Adaptor | 99.95 |
| Obie Light | 14.95 |
| VHS Instruction Tape | 14.95 |
| Steadicam JR PAL | 539.95 |

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Transfer your treasured memories from print, slide or movie onto video for all enjoy. Works with any camcorder. Fluorescent illumination for brilliant color saturation. Transfers any print from wallet size to 4 x 6. Built-in Macro Lens. Protective rubber lens cover. Precision optics for high quality images. Sturdy compact construction. Adjustable table stand. AC Adapter (Optional)

39.95
19.95

### Tokina

| | |
|---|---|
| VC-200 2X High Band Telephoto | 79.95 |
| VCS-18 Pro 1.8X Professional Tele | 24.95 |
| VC6515 0.65:1.5X Set F/37mm | 44.95 |
| VCZ-50 2.5X/5X Zoom | 229.95 |
| VT-45 S Pro 0.4 Wide Angle | 24.95 |

### SIGMA

| | |
|---|---|
| VF-1 0.45X Fisheye | 65.95 |
| V1B 1.8X AF Telephoto | 77.95 |
| VT-3 3X Telephoto | 149.95 |
| VT-5 5X Telephoto | 219.95 |
| VWL 0.5X Wide | 47.95 |
| VTL 1.5X Telephoto | 47.95 |
| VW-P 0.6X Wide Professional | 62.95 |
| VT-P 1.5X Tele Professional | 62.95 |
| VZ-2 1.8X/4X Zoom | 174.95 |
| 0.5X/1.5X Lens Set Specify | 44.95 |

### RAYNOX LENSES

| | |
|---|---|
| ST-2002 2X 1/1R-101 | 47.95 |
| ST-1001 Wide/Tele F/TR-101 | 53.95 |
| XL-505 Wide Angle F/43 | 52.45 |
| AF-1000 Tele/Wide 1/37-27mm | 46.75 |
| AF-2000 2X Telephoto 37mm | 36.95 |
| AF-3000 0.5X Wide 1/37-27mm | 42.95 |
| AF-3000 3X Tele 37mm | 107.95 |
| AF-1010 Tele/Wide Lens Set | 39.95 |
| GH-1000 Tele/Wide Kit 43mm | 48.95 |
| QC505 .5 Ultra Wide (37) | 23.95 |
| TP-2000 2X Telephoto | 46.90 |
| TP-2550 2.5 5X Telephoto | 54.95 |
| Pro-5050 0.5X Super Wide | 66.95 |
| HD-747T 1.5X Telephoto | 49.95 |
| HD-747W 0.7X Wide Angle | 57.95 |
| HD-747T2 2X Telephoto | 67.95 |
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VIDEO TRANSFER SYSTEM, WITH BUILT IN STEREO SOUND MIXER

UVC1 89.95
Easily transfer home movies, slides, or photos up 4" X 6" to video. Stereo Sound Mixer let's you add background Music and Narration as you copy.

| | |
|---|---|
| Also available w/slide viewer | 109.95 |
| NEW UVC 300 | 

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VTM-282A · VTF-370A
VMF-382A · VTF-371A
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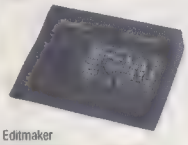
4 input switcher, dual TBC's, over 200 digital effects and more!



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## JVC

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## Panasonic

WJAVE7
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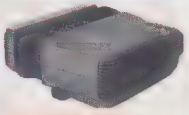

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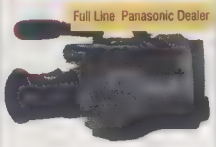

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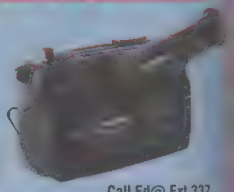

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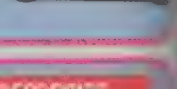

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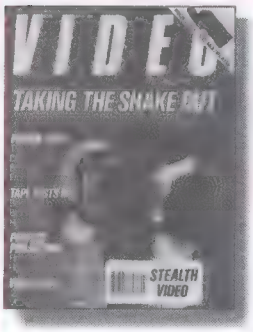


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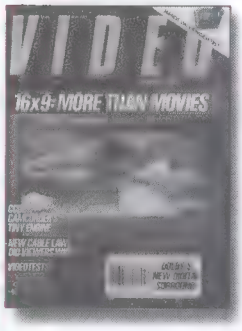


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some movie scenes with you that feature good low-level surround effects. What about the low background hum inside the Enterprise, the background conversations in *The Player* or the jungle in *Apocalypse Now*!

The differences may sound minimal in a retail environment, where systems are often set up to demonstrate the subwoofer more than the receiver. But listen to a few different brands and models and you may be surprised at what you hear.

## ESSENTIALS AND EXTRAS

While ergonomics isn't necessarily a technological consideration, it does play a pivotal role in whether you love your home theater or simply live with it. Most A/V receivers have so many features, options and variables that operating them easily becomes a chore. Since most of these features are accessible only from the remote control, the remote, in effect, becomes the most important part of your A/V receiver.

Reflecting the difficulty of the task of integrating so many features, many A/V remotes feel like they've been designed with quantity in mind, rather than quality. Even learning remotes, which are usually included with mid- and high-end A/V receivers, can be maddeningly complex. Dozens of tiny buttons, all the same size, are a sure sign of a poorly-designed operating system. Does this sweeping indictment cover the majority of A/V receiver remotes? Sadly, it does. But the remote control is about the only audio/video component of any kind that will work exactly the same in the store as it will in your media room, so it makes sense to check out as many as possible.

Look for balanced weight and a size that feels comfortable in your hand. Key buttons, like channel and volume selection, should be easily accessible by thumb, and with one hand. Keep in mind that switching to a third-party learning remote won't necessarily solve all the interface problems you may experience with a receiver's primary remote.

There are usually so many functions on a full-featured A/V receiver that it's rare to find a learning remote that can duplicate them all. If your decision comes down to two receivers, one with a few more features and one with fewer features but a better remote, think long and lean toward the latter.

There are other ergonomic factors to consider when shopping for an A/V receiver. For example, better receivers will let you see crucial functions, like volume level, on both the front panel and the video monitor.

Check to see whether all your settings have to be accessed through an onscreen menu system. If so, you'll have to have your TV on even when you're only listening to music. Some find this requirement insignificant, others feel it's a real nuisance.

Are there special features you might need or want in an A/V receiver? Look around, because manufacturers are always searching for ways to set their products apart from the competition. Features like Radio Data Service, as featured on the Denon AVR-2500, are a good example. This supplementary broadcast service can give you weather and traffic reports, information about the radio station you're listening to, and emergency broadcasts. To some, it's a needless luxury; to others, a useful addition.

Not all the extras you'll find on A/V receivers are convenience-ori-


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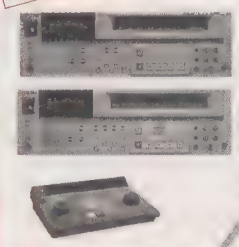

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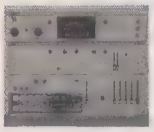

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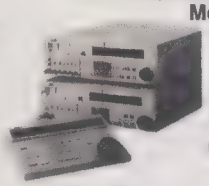

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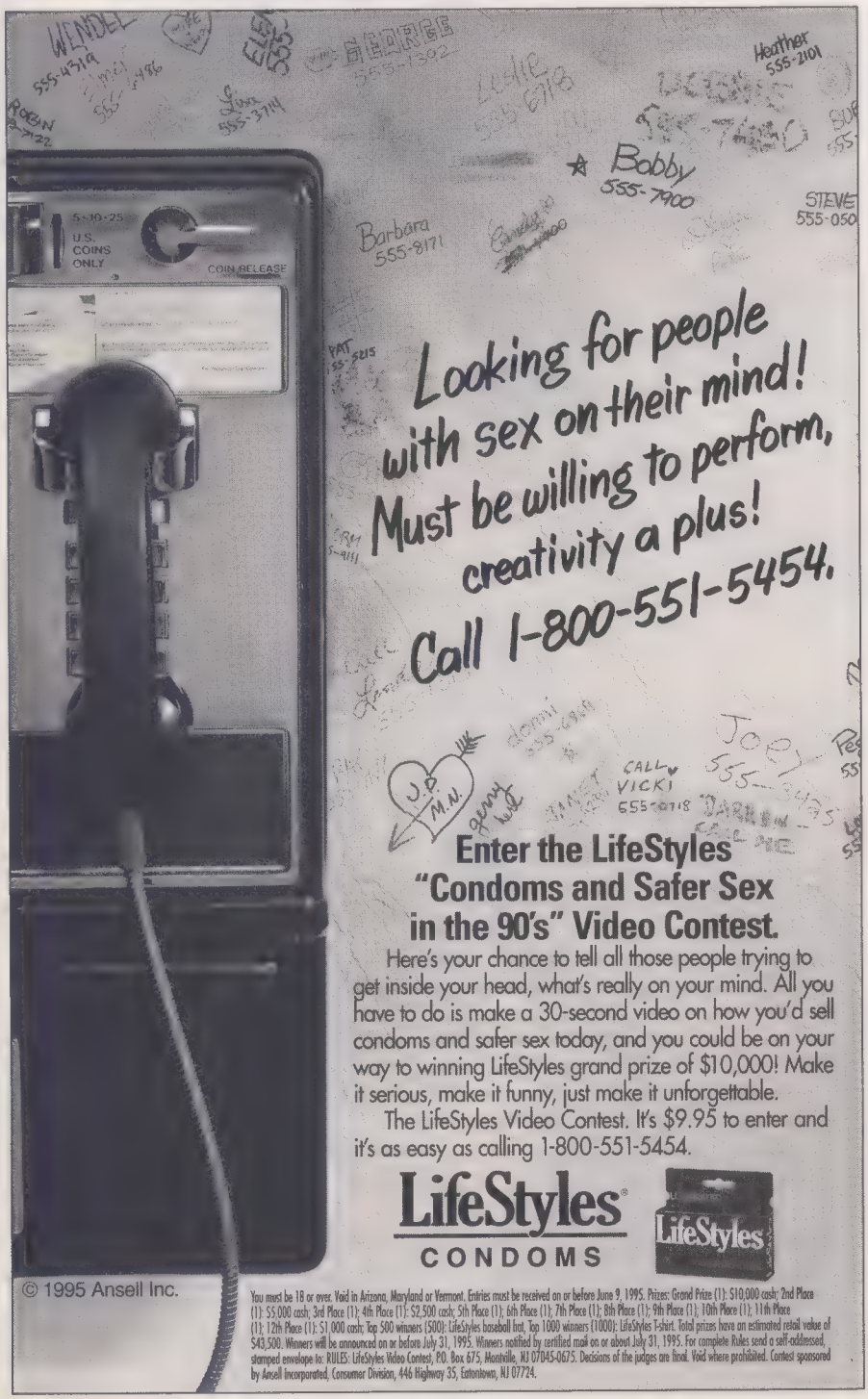
ented. Some are strictly for performance. It takes a bit more work to uncover such features, but they're worth taking into consideration when making a decision. For example, many A/V receivers offer a "CD-direct" input that bypasses all the unit's signal processing and, in some cases, considerably shortens the signal path. Does this "purist" feature translate into better sound? Often it does.

Even though it may sometimes look unfathomably complex, a modern A/V receiver is only a '90s version of your friendly old pal, the stereo receiver. Sure, it does a lot more and it takes a bit more attention to operate. But the benefits of being able to listen to great sounding music and movies are worth the extra effort, as well as the extra time you may spend selecting the right receiver. The good news is that most of them will make you very happy. ■



# REINVENTING

*continued from page* **46**

prehensive look at what has been called America's favorite movie. The documentary also contains the last on-camera interviews of illustrator and second unit director Maurice Zuberano and Oscar-winning music supervisor Irwin Kostal, who passed away shortly afterward.

Rounding out the final side of the anniversary edition is a massive still-frame archive, 2,509 screens of graphics and text that answer virtually every question about the real story, the play, the movie and its aftermath. Matessino spent months probing archives at UCLA and the University of Southern California, and Trapp family and Rodgers and Hammerstein memorabilia; and speaking with collectors and other knowledgeable parties in the U.S., England, France and Australia. Computer artists were brought in to render the still section utilizing state-of-the-art production techniques.

At first, the disc chapter analyzing Ernest Lehman's script accounted for nearly half the still frame archive. But because it was mostly straightforward text, it was reformulated into a book, *The Saga of the Ernest Lehman Screenplay*, packaged with the edition. Few fans appreciate the outstanding contribution of Lehman's inspired handling of the material. No mere rehash of the stage play, a completely original entity was born of all that had come before. Research for *Saga* included all of Maria Von Trapp's books, the play by Howard Lindsay and Russell Crouse, and all Lehman's drafts. Although several of Lehman's movies, notably *West Side Story* and *North By Northwest*, have been immortalized in special edition laserdiscs, Lehman had never been invited to participate.

So fascinating was his documentary interview that a 35-minute audio feature, "Ernest Lehman, Master Storyteller," was edited from the raw Betacam tapes direct to computer using Digital Audio Workstation Nucleus software. The last-minute involvement of actor Dan Truhitte, who played Rolfe, boyfriend of Liesl, the Trapp's eldest daughter, was welcomed in the form of a 13-minute DAT he sent from North Carolina. Truhitte's comments joined the second audio track on side five.

The edition's new soundtrack CD, 74 minutes pressed in 24-karat gold, is available nowhere else. The CD differs from the 60-minute audiocassette comissioned for the recent VHS edition

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| SLV-940HF | CALL | SLV-R1000 | CALL |
| SL-HF2000 | CALL | SL-S600 | CALL |
| | | EV-C25 | CALL |
| | | EV-S7000 | 1367.90 |
| | | | 228.90 |
| | | | 279.90 |
| | | | 289.90 |
| | | | 329.90 |
| | | | 399.90 |
| | | | CALL |
| | | | CALL |

**VIDEO WALKMAN/TV's**

| | | | |
|---|---|---|---|
| GVS-50 | | | 739.90 |
| KV-13VM ■ 13" Combo TV/VCR | | | CALL |
| KV-20VM 20 ■ Combo TV/VCR | | | CALL |

**SHARP.**

| | | | |
|---|---|---|---|
| VL-E32 | 599.90 | VL-E36 | 674.90 |
| VL-H400 | CALL | VL-H410 | 1399.90 |
| VL-L62 | CALL | VL-L63 | CALL |
| VL-L72 | CALL | VL-L94 | CALL |
| VL-L490 | CALL | VL-M6 | |
| | | VL-E42 | 849.90 |
| | | VL-H12 | CALL |
| | | VL-L54 | CALL |
| | | VL-L390 | CALL |

**VCR's**

| | |
|---|---|
| GZ-P15 Video Printer | CALL |
| VR-MS1 Viewcam Teleport | CALL |
| VV-H95 Video Projector | CALL |
| VV-P10U Video Projector | CALL |
| XV-S90 Hi-Res LCD Video Projector | CALL |

## PAL VIDEO

**SONY.**

| | | | |
|---|---|---|---|
| CCD-TR3E | 1369.90 | CCD-TR2000E | 1359.90 |
| CCD-TR750E | 889.90 | CCD-TR570E | 869.90 |
| CCD-TR550E | 749.90 | CCD-TR450E | 655.90 |
| CCD-TR380E | 649.90 | CCD-TR350E | 549.90 |
| CCD-TR323E | 739.90 | CCD-FX270E | 519.90 |
| CCD-FX200E | 529.90 | CCD-SC5E | 655.90 |
| CCD-SC6E | 929.90 | CCD-FX830E | 1049.90 |
| CCD-FX730E | 959.90 | CCD-SC7E *Special!* | 799.90 |

**VCR's / PAL.....CALL**

**SHARP.**

| | | | |
|---|---|---|---|
| VL-E17 | CALL | VL-E31 | 719.00 |
| VL-H400 | 1229.90 | VC-H92 | 492.90 |
| VC-MH170 | CALL | VC-MH880 | CALL |
| VC-MH72 | CALL | VC-WD1 | 1299.00 |
| XV-550 | CALL | VC-V15 | CALL |

**HITACHI**

| | | | |
|---|---|---|---|
| VM-E24E | CALL | VM-E26E | CALL |
| VM-E37E | CALL | VM-E54 | CALL |
| VM-2780 | CALL | VM-2880 | CALL |
| VM-3500E | CALL | VM-3700 | CALL |
| VT-F80 | CALL | VT-M70 | CALL |
| VT-M328 | CALL | VT-M348 | CALL |
| VT-M788EM | CALL | | |
| | | VM-E31E | CALL |
| | | VM-2580E | CALL |

**AKAI**

| | | | |
|---|---|---|---|
| VS-R120 | 147.90 | VS-X585 | 389.90 |
| | | VS-X475 | 329.90 |

**JVC**

| | | | |
|---|---|---|---|
| GR-AX46 | 538.90 | GR-AX66 | 618.90 |

**AIWA**

| | |
|---|---|
| HV-MX1 | CALL |

**PANASONIC (NATIONAL)**

| | | | |
|---|---|---|---|
| NV-M9000 | 1229.90 | NV-M3000 | 889.00 |
| AG-455 | 1429.00 | NV-S850 | CALL |
| NV-S65 | 859.00 | NV-R500 | 829.00 |
| NV-R100 | 578.00 | NV-R200 | 679.00 |
| NV-R30 | 599.00 | NV-A1 | 529.00 |
| NV-CS1 | 389.00 | WJ-AVE7 | 1039.00 |
| WJ-AVE5 | 709.00 | WJ-AVE1 | CALL |
| WJ-TTL7 | CALL | WJ-TTL5 | CALL |
| NV-SD2 | 248.00 | NV-W1 | CALL |
| NV-HS1000 | 924.00 | NV-SD300 | 349.00 |
| NV-HD70 | 489.00 | NV-HP10 | CALL |
| NV-SD25 | 338.00 | NV-PD3 | CALL |
| NV-P01 | CALL | NV-PD4 | CALL |
| WJ-MX50 | 3759.00 | WJ-MX30 | 1949.00 |
| | | NV-S85 | CALL |
| | | AG-5700 | CALL |

**PHILIPS**.....CALL

**SAMSUNG**

| | |
|---|---|
| SV-300W WORLDWIDE VCR | CALL |

## VIDEO TAPES

**TDK**

| | | | |
|---|---|---|---|
| T-120HIFI *"TopRated"* | 2.39 | T-160HS *"TopRated"* | 2.48 |
| T-120HGX | 2.39 | T-160EHG | 3.18 |
| T-120HDXP | 5.77 | T-120HS | 1.68 |
| ST-120XP SVHS | 5.68 | ST-180XP SVHS | 7.88 |
| TC-20EHG VHSC | 2.75 | TC-20HDXP VHSC | 2.95 |
| TC-30EHG VHSC | 3.08 | TC-40 | CALL |
| STC-20XP S-VHSC | *Special!* | | 5.49 |
| STC-30XP SVHSC | 6.43 | P6-60HS 8mm | 2.78 |
| P6-90HS 8mm | 3.38 | P6-120HS 8mm | 2.89 |
| P6-150HS 8mm | 4.99 | P6-60EHG 8mm | 3.67 |
| P6-90EHG 8mm | 3.89 | P6-120EHG 8mm | 3.98 |
| P6-60HMP Hi8 | 4.59 | P6-90HMP Hi8 | 5.13 |
| P6-120HMP Hi8 | 5.67 | P6-60HME Hi8 | 8.45 |
| P6-120HME Hi8 | | | 10.49 |

**SONY.**

| | | | |
|---|---|---|---|
| T-120ES | 1.97 | T-160ES | 2.49 |
| T-120ESHG | 2.47 | T-160ESHG | 3.23 |
| T-120 V | 2.19 | T-160 VHG | 2.59 |
| T-160 V | 2.99 | T-160 VHG | 3.99 |
| ST-120 S-VHS | 6.89 | ST-120V S-VHS | 7.49 |
| ST-160V S-VHS | 8.79 | P6-30MP 8mm | 2.97 |
| P6-60MP 8mm | 3.35 | P6-90MP 8mm | 3.64 |
| P6-150MP 8mm | 4.69 | P6-60HG 8mm | 3.95 |
| P6-120HG 8mm | 4.99 | P6-60HMP | 5.25 |
| P6-120HMP | 6.85 | P6-60HME | 8.47 |
| P6-120HME | 11.17 | E6-180 HME | 19.45 |
| P6-120MP 8mm | 3.79 | 8mm Head Cleaner | 8.99 |
| BETA L-500 | 2.49 | BETA L-750 | 2.97 |

**SONY. (PROFESSIONAL)**

| | | | |
|---|---|---|---|
| P6-30 HMPX Hi8 | 5.47 | P6-60 HMPX Hi8 | 7.78 |
| P6-120 HMPX Hi8 | 10.38 | E6-30 HMEX Hi8 | 7.47 |
| E6-60 HMEX Hi8 | 10.68 | E6-120 HMEX Hi8 | 14.27 |
| T-30 PR VHS | 2.32 | T-60 PR VHS | 2.58 |
| T-120 ■ VHS | 2.67 | T-30 PM VHS | 3.37 |
| T-60 PM VHS | 3.88 | T-120 PM VHS | 4.68 |
| T-30 ■ VHS | 3.47 | T-60 BA VHS | 4.19 |
| T-120 ■ VHS | | | 4.58 |
| T-120HQ | 1.58 | T-160HQ | 2.38 |
| ST-120 S-VHS | 5.57 | ST-160 S-VHS | 8.99 |
| STC-20 | 5.19 | STC-30 | 6.57 |
| T-120 AV-PRO | 2.33 | T-120 AV Master LB | 5.68 |
| T-120 A/V Master PS | 4.38 | T-120 SHG | 2.59 |
| T-160 SHG | 3.59 | TC-20 SHG | 3.25 |
| TC-30 SHG | 3.45 | TC-20HMP Hi-8mm | 5.23 |
| P6-60HMP Hi-8mm | 4.08 | P6-60HG 8mm | 3.18 |
| P6-120HG 8mm | 3.84 | P6-60HME Hi-8mm | 7.58 |
| P6-120HME Hi-8mm | 10.27 | P6-60SHG 8mm | 3.39 |
| P6-120SHG 8mm | 4.23 | P6-60 8mm | 2.59 |
| P6-120 8mm | | | 2.98 |

**Panasonic**

| | | | |
|---|---|---|---|
| H471 S-VHS ST 30 | 7.58 | H471 S-VHS ST 60 | 8.38 |
| H471 S-VHS ST 120 | 7.98 | M221 HME 30 | 7.78 |
| M221 HME 60 | 10.48 | M221 HME 120 | 14.99 |
| M221 HMP 30 | 4.48 | M221 HMP ■ | 6.38 |
| M221 HMP 120 | | | 8.98 |

**MAXELL**

| | | | |
|---|---|---|---|
| T-120GX | 1.68 | T-160GX | 2.79 |
| T-120HGX | 2.38 | T-160HGX | 3.67 |
| T-120HGVX P/1 Plus | 2.78 | T-120XL HIFI | 2.88 |
| ST-120RX SVHS | 6.39 | T-180XRS S-VHS | 11.48 |
| ST-160RX SVHS | 8.49 | ST-120 ■ | 7.29 |
| ST-182 ■ | 13.29 | TC-20EX VHSC | 2.79 |
| TC-20HGX VHSC | 3.15 | TC-30HGX VHSC | 3.18 |
| STC-20XRS SVHS | C5.57 | STC-30XR SVHSC | 5.97 |
| P6-60MP 8mm | 2.79 | P6-90MP 8mm | 2.99 |
| P6-120MP 8mm | 3.19 | P6-60HGX 8mm | 3.75 |
| P6-90HGX 8mm | 4.25 | P6-120HGX 8mm | 4.45 |
| P6-180HGXM | 9.99 | P6-60XRM Hi8 | 4.72 |
| P6-90XRM Hi8 | 4.78 | P6-120XRM Hi8 | 6.17 |

## VIDEO ACCESSORIES

**sima**

| | |
|---|---|
| SCG Screenwriter | 97.90 |
| SCG-P Screenwriter *(PAL)* | 123.90 |
| SCM-1 Stereo Cam Mike | 29.90 |
| SCM-2 Stereo Twin Mike | 39.90 |
| SCP-2 Campod | 29.95 |
| SCW Color Writer Magic | 159.90 |
| SCW-P Color Writer Magic *(PAL)* | 193.90 |
| SED-2X Ed/It 2x *"TopRated"* | 109.50 |
| SED-2XP ED/IT 2x *(PAL)* | 117.90 |
| SED-3X Digital ED/IT 3x | 119.90 |
| *NEW!* SED-CM Video CopyMaster | 49.90 |
| *NEW!* SED-EM Video EditMaster Plus | 159.90 |
| *NEW!* SES-L PC VideoEd/It (Control-L) | CALL |
| *NEW!* SES-P PC VideoEd/It (Control-M) | CALL |
| SED-IR Auto Ed/It Infra-red | 109.90 |
| SEM Ed/It Mike Pro | CALL |
| SFX-4 FX Video Ed/It 4 | 148.90 |
| SFX-4P Video ED/IT 4 *(PAL)* | 178.90 |
| SFX-5 Video Pro Magic | 219.90 |
| SFX-L Video Ed/It | 199.95 |
| SHF-2 Super Sound Catcher Pro | 109.90 |
| SHS Soundsource IR Stereo Headset | 79.95 |
| SME Easy Titler | 26.50 |
| SPM-1 Quick Charger DC | 15.70 |
| SPM-3 Powermax Plus Charger/Discharger | 36.90 |
| SPM-6 6 Volt Discharger | 14.50 |
| SPM-7 Auto Select Discharger | 16.50 |
| SPM-8 6 Volt Charger/Discharger AC | 21.50 |
| SPM-9 Universal Charger/Discharger AC | 26.50 |
| SPM-10 Pulse Charger AC/DC 2 Port | 44.90 |
| SPM-B Power Pocket | 24.90 |
| SPM-E Battery Eliminator | 19.50 |
| SRM Cam Mike | 18.50 |
| SR-W81 AC/DC Portable 8mm Rewinder | 28.90 |
| SSM-3 Stereo Sound Mixer | 33.50 |
| ST-M2 Telemike | 27.50 |
| SVB-1 Video Bracket 1 | 11.95 |
| SVB-2 Video Bracket 2 | 10.95 |
| SVP-2 Video Prop 2 22.90 | SVP-3 Video Prop 22.90 |

**VIDEONICS**

| | |
|---|---|
| *NEW!* Edit Suite A/B Roll Edit Controller | CALL |
| Video Titlemaker TM-2000 | CALL |
| Video Equalizer 218.90 | Thumbs Up CALL |
| Boing Box Sound Effects Mixer | 119.90 |
| MX-1 Digital Mixer | CALL |
| MX-1 Digital Mixer *(PAL)* | CALL |

**SUNPAK**

| | |
|---|---|
| Auto CV-300 Video Lite | 86.50 |
| CZ-200 Auto Video Lite | 58.50 |
| ReadyLite 20 28.50 | CV-20S Video Lite 49.95 |
| AP-1000 Pan head | 149.95 |
| AP-2000W Remote Pan head w/ tilt | 118.90 |
| RS-200 ■ Remote Sensor Cord for AP200/1000 | 28.90 |
| AA Battery Holder for AP200/1000 | 18.90 |
| Spare Lamp 1/CV-300 Auto | 15.95 |
| Memory-Free Nicad Battery w/LED's *(Specify)* | 54.95 |
| Memory-Free Nicad Battery w/o LED's *(Specify)* | 41.95 |

**AZDEN**

| | |
|---|---|
| ECS-440 Stereo Unidirect. Mic | 39.95 |
| ECZ-660 Zoom Mic | 42.90 |
| ECZ-990 Mini Zoom Mic | 52.40 |
| WMS-100 Wireless Clip on Mic | 79.90 |
| WMS-200 Wireless Mic. System | 79.90 |
| WHX-PRO Mike *"TopRated"* | 149.90 |
| WM/T PRO 104.50 | WL/T PRO 72.90 |
| WR-PRO 70.90 | WR2-PRO 139.90 |
| WLX-PRO Lapel Wireless Mic | 129.90 |
| WLX-PRO II | 139.50 |
| WMS-PRO VHF Wireless Mic *(FREE! EX-8 Head Set)* | 139.90 |
| CAM-3 Audio Mic. Mixer | 43.50 |
| DM-90 Monitor Headphone | 49.90 |

**RAYNOX**

| | | | |
|---|---|---|---|
| ST-1001 (52mm) | 53.90 | ST-2002 (52mm) | 47.90 |
| GH-1000 43mm Tele/Wide | | | 48.90 |
| QC-180 Insta-Tele 1.8x (27-43mm) | | | 32.90 |
| QC-50S Ultra Wide (37mm) | | | 24.90 |
| XL-50S 5 Ultra Wide (52mm) | | | 24.90 |
| PRO-5050 0.5x Super Wide Lens | | | 66.90 |
| AF-1000 Tele/Wide Kit(37mm) | | | 46.90 |
| AF-1010 Tele/Wide Lens Kit | | | 52.90 |
| AF-2000 2x Telephoto (37mm) | | | 36.90 |
| AF-3000 3x Telephoto (37mm) | | | 108.90 |
| AF-5000 5x Wide Angle (37mm) | | | 42.90 |
| TP-2000 2x Telephoto | | | 46.90 |
| TP-2550 2.55x Telephoto | | *"Special!"* | 56.90 |
| TP-3000 Ultra-Compact 3x Telephoto | | | 111.90 |
| HD747-T1.5x High Definition Tele | | | 49.90 |
| HD747-W 0.7x High Definition W/A | | | 57.90 |
| HD747-T2 2x High Definition Tele | | | 68.90 |
| FLIP-II Tele/Wide 2 in 1 Reversible | | | 26.90 |
| RV-1500 1500 Video Transfer | | | 36.50 |
| RV-2000 3 IN 1 Transfer Unit | | | 99.50 |
| SV-7000 Slide Video Transfer Lens | | | 59.50 |
| VM-3000 Video Micro-Explorer (converts camcorder into a high-power video microscope) | | | CALL |

**CASIO**

| | |
|---|---|
| VM-570 2.2" LCD Camcorder Monitor Kit | 139.90 |
| *NEW!* QV-10 LCD Digital Camera | CALL |
| VG-100 Color Video Printer | 479.90 |

**NADY**

| | | | |
|---|---|---|---|
| 101 HT-10 | 223.90 | 101 LT-10 | 198.90 |
| 101 SX-23 Body Pack Transmitter w/Mini XLR | | | 269.50 |
| 151 VR/LT | 104.90 | 151 VR/HT | CALL |
| 201 LT-10 | 278.90 | 351 VR/LT | CALL |
| 351 VR/HT | CALL | 401 DT 10 | CALL |
| 401 HT 10 | CALL | 401 LT 10 | CALL |
| 551 VR/LT | 554.90 | 551 VR/HT | 664.90 |
| AVM-300X Sound Mixer | | | 57.90 |
| CTM-600 Uni-Directional Tele Mic | | | 49.95 |
| MCM-400 Audio Mixer | | | 42.50 |
| NHM-200 Narr. & Mon. Headset | | | 17.95 |
| SBM-500 Stereo Boom Mic | | | 29.95 |
| WH-90/R Add'l Receiver | | | 54.95 |

**JVC**

| | |
|---|---|
| *NEW!* JX-ED11 Video Editing Controller | 92.90 |
| JX-SV55 S-VHS Production Center | 334.90 |
| JXT-88 Video Titler/Character Generator | 183.90 |
| JXT-66 Character Generator/Titler | 109.90 |
| JXS-100 S-VHS Switcher | 89.90 |
| JXS-300 Remote S-VHS Switcher | 189.90 |
| JXS-700 Deluxe S-VHS Switcher | 407.90 |
| CGV-60 Character Generator | 117.90 |
| MZ-350 Super Directional Mike | 69.90 |
| TUV-20 Tuner | CALL |

**AMBICO**

| | |
|---|---|
| V-6300 Color SEG | 159.90 |
| V-6325 Production Center | 137.90 |
| V-6330 Video Editor | 109.90 |
| V-6350 Video Title Writer | 137.90 |
| SIGMA....CALL | |

**Vidpro**

**QP-3000**
QUICKPOWER +3 TRIPLE BATTERY QUICKCHARGER / DISCHARGER / RECONDITIONER
• For Most 6V Camcorder Batteries • Automatically Discharges & Reconditions up to 3 Batteries Simultaneously, then Quick Charges Them Sequentially • Eliminates "Memory Effect" ■ Nicad Camcorder Batteries • Colored LED Indicator Lights Keep You Informed w/ Each Function • Supplied w/ AC Adapter & 12V DC Car Cord (Cigarette Plug) • Fits Almost Every Camcorder Battery.....64.95

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QUICKPOWER UNIVERSAL CHARGER - DISCHARGER
For Camcorders, Cellular Phones, Portable Computers, 2-Way Radios, Remote Control Cars.
• NICKEL CADMIUM • NICKEL METAL HYDRIDE • LITHIUMION • LEAD ACID
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**DA-7**
STUDIO PRO XT-4 PROFESSIONAL COLOR PROCESSOR, VIDEO EDITOR, & SOUND MIXER
• Adjusts color intensity, saturation, contrast, tint and detail for perfect viewing and clear, high quality copies • Bypass feature provides instant comparison of enhanced image to origin • Adjustable, variable lined video and audio fades • Instantly switch between two point input sources • Bypass control makes it easy to visually locate your next scene • Video INVERSE and Image FLASH creates special effects on video tape • Add narration and background music in stereo
INCLUDES:
• Hi-Fidelity microphone • AC adaptor • Connecting cables.129.95

**V-SB II**
SUPER BOOSTER II ENHANCES VIDEO & AUDIO SIGNALS
• Perfect for Copying, Dubbing & Playing Back poor Quality Video Tapes • Separate Video & Audio Controls • Mono & Stereo Capability
• Includes 110V AC Adapter & All Cords.....24.95

**CX-40U**
CORDLESS (10W, 20W, 30W) QUARTZ HALOGEN LIGHT 3-WAY MULTI-POWER TWIN LIGHT
• Powered by Sony, Panasonic, JVC, RCA, Hitachi and similar 6V Camcorder Batteries • Compact / Lightweight Stay-Cool Design • supplied w/Ultra Hi-Power Battery & Charger...97.95

**CX-20U**
UNIVERSAL COMPACT HIGH-OUTPUT QUARTZ HALOGEN CORDLESS LIGHT
• Powered by Sony, Panasonic, JVC, RCA, Hitachi and similar 6V Camcorder Batteries • Hi-Output 6V 20W Quartz Halogen Lamp • supplied w/Hi-Power Battery & Charger.....42.95

**LX-150**
PRO ULTRA HIGH-POWER 150W AC QUARTZ HALOGEN LIGHT
• Built-in Barn Doors to direct light • Heat absorbing safety glass • Stay-Cool air flow design • Ultra compact & lightweight.....34.95

**LX-150 AC/DC**
ALLOWS ■ LIGHT TO BE POWERED BY DC BATTERY ON YOUR CAR
• Also includes a 12V 100W DC lamp & 12V cigarette plug adapter.....46.95

**LX-150 Kit**
A COMPLETE VIDEO LIGHT KIT
• Includes LX-150 light • 110V 150W AC lamp • 12V DC lamp • Cigarette plug adapter • 6.5 ■ Hi-Power rechargeable Ball Battery pack & Battery Charger.....89.95

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THE MOST COMPACT VIDEO FLUID HEAD MONOPOD
• With Video Fluid Head • 9 Compact Sections • Quick-Release Platform • Padded Rubber Head Grip • Height: 60" extended, 13" closed.....29.95

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COMBINATION 2 IN 1 VIDEO TRIPOD W/BUILT-IN DETACHABLE FLUID HEAD MONOPOD
• Professional Quality 3-way Fluid Pan Head for Ultra-Smooth Panning • Geared Elevator Center Column • Quick-Release Camera Platform • Bubble Level Indicator • Locking Caster Brace • Center Column Friction Adjustment • Metal Spikes & Rubber Tips
• Height: 62" extended, 23" closed • Weight: 3.5 Lbs...69.95

**STEADYCAM JR.**

| | |
|---|---|
| *Top-Rated !* | 368.90 |
| Travel Case w/Steadycam | CALL |
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| S-Adaptor f/Sony | 99.95 |
| Steadycam Jr *(Pal)* | 538.90 |

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The Most versatile and affordable hand-held consumer camcorder stabilizer ■ market which allows you to walk, run, and go up and down stairs, or over rugged terrain without any camera instability or shake.

| | |
|---|---|
| GLIDECAM 1000 Pro Stabilizer | 164.90 |
| GLIDECAM 1000 *(Original)* | 99.90 |
| CAMCRANE 100 Tripod-Mounted Boom-Arm | 299.95 |

**bogen**
*Black Anodized Finish...add 9.95*

| | | | |
|---|---|---|---|
| 3063 Mini Fluid Head | 88.90 | | |
| 3065 Universal Cine/Video w/3066 Head | 430.90 | | |
| 3066 Cine /Video Fluid Head | 253.90 | | |
| 3067 Heavy Duty Dolly | 167.90 | | |
| 3115 Ball Leveler | 37.95 | | |
| 3116 3011 w/Mini Fluid Head | 153.90 | | |
| 3118 3068 Universal w/Mini Fluid Head | 265.90 | | |
| 3120 3021 w/Mini Fluid Head | 173.90 | | |
| 3124 3011 w/Micro Fluid Head | 113.90 | | |
| 3125 3021 w/Micro Fluid Head | 133.90 | | |
| 3126 Micro Fluid Head | 48.90 | | |
| 3127 Portable Video Dolly | 73.90 | | |
| 3130 QR Micro Fluid Head | 53.90 | | |
| 3131 3033 Tripod w/Mini Fluid Head | 218.90 | | |
| 3132 3033 Tripod w/Micro Fluid Head | 177.90 | | |
| 3133 3033 Tripod w/XL Fluid Head | 185.90 | | |
| 3134 3033 Tripod w/QR Micro Fluid Head | 183.90 | | |
| 3135 3036 Tripod w/Mini Fluid Head | 233.90 | | |
| 3137 Variable Leg Spread Portable Dolly | 88.90 | | |
| 3140 3046 Tripod w/Mini Fluid Head | 218.90 | | |
| 3144 Video Camera Shoulder Mount | 36.90 | | |
| 3145 Video Tripod Caddy | 26.50 | | |
| 3147 510 Pro Video Head | 689.90 | | |
| 3150 3051 Tripod w/Mini Fluid Head | 262.90 | | |
| 3153 Double Head Support | 53.90 | | |
| 3156 Folding Auto Dolly | 117.90 | | |
| 3160 XL Fluid Head | 54.90 | | |
| 3161 3021 w/XL Fluid Head | 139.90 | | |
| 3163 3011 w/XL Fluid Head | 119.90 | | |
| 3165 3001 w/XL Fluid Head | 109.90 | | |
| 3169 3001 Tripod w/QR Micro Fluid Head | 107.90 | | |
| 3170 3001 w/3126 Micro *"Top Rated"* | 102.90 | | |
| 3176 3021 Tripod w/3130 Head | 132.90 | | |
| 3177 3021 Tripod w/3265 Head | 142.90 | | |
| 3179 3011 Tripod w/3130 Head | 118.90 | | |
| 3181 L/W Pro Cine/Video w/75mm Ball | 159.90 | | |
| 3183 L/W Pro Cine/Video w/3068 Head | 412.90 | | |
| 3187 Mini-Pro Cine/Video w/3066 Head | 484.90 | | |
| 3194 Pro Cine/Video w/3066 Head | 566.90 | | |
| 3265 Grip Action Ball Head | 58.90 | | |

**FOTOVIX BY TAMRON**

| | | | |
|---|---|---|---|
| Fotovix Editor II | 599.00 | Fotovix II-X-S | 1899.00 |
| Fotovix III-S | 879.00 | Fotovix III-SD | 1849.00 |
| Fotovix II-X *(PAL)* | CALL | Fotovix III-x *(PAL)* | CALL |

**bescor**

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12V SHOULDER PACKS/BATTERY BELTS

| | |
|---|---|
| HP-3 3.4 AH 

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The Video Editing Company

VIDEO TITLEMAKER 2000

- Over 90 font/size combinations
- Drop shadows, bold, outline
- A million colors
- Full QWERTY keyboard with accented and special characters to support 17 foreign languages
- Four-directional, multi-speed scroll and crawl
- Index screen allows instant page acccess
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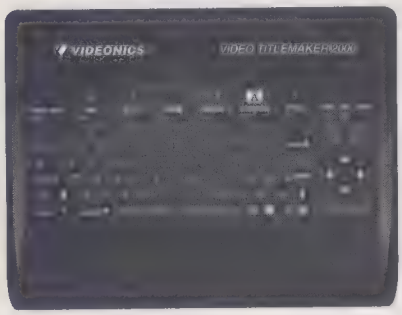


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of *The Sound of Music* in that its 29 completely remastered tracks include 14 previously unavailable minutes from the original movie soundtrack. The CD master was produced by Nick Redman as a part of his series of Twentieth Century-Fox Film Scores. Matessino abandoned his documentary for six weeks to assist with the musical restoration. All the orchestral and vocal stems (vocal-only tapes) were remixed from scratch off the original 35mm magnetic reels.

Other extras include *Salzburg: Sight & Sound*, a 1965 promotional film with a new introduction by Charmian Carr, who played Liesl, movie trailers, and second audio track tidbits, such as alternate narration, radio ads and promotional interviews taken from seven-inch vinyl records sent to radio stations.

The edition was always intended to be a box rather than a gatefold jacket, one which kept growing with the addition of the book, then the CD. The famous cover photo was black-and-white, so it was colorized on computer. The original one-sheet poster art found a home, on the front of the disc jacket. More photos, letters from Wise, Lehman and associate producer Saul Chaplin, chapter stops and additional writings were turned over to Image Entertainment, which produced the box and the booklet. The result is a large, attractive, heavy volume that feels worthy of the $129 investment it represents.

The edition is expansive, intended to be sifted through for years to come. It is exclusive: There are no plans to release any portion of this set in any other medium. In the long line of pricey deluxe editions that videophiles endlessly buy to replace their earlier disc versions—only to discover that a new upgrade is in the works—*The Sound of Music* stands out as a genuine keeper. ■

# DIRECTORY

*continued from page 58*

**Mary Shelley's Frankenstein**
1994. Kenneth Branagh, Robert DeNiro, Helena Bonham Carter; dir. Branagh. Never recovering from the trauma of losing his mother, Victor Frankenstein sets out to conquer death once and for all. An interesting new spin on the Frankenstein story is spoiled by Branagh's distracting bare-chested acting and direction, dooming *Frankenstein* to the same gung-ho *True Romance* fate as *Much Ado About Nothing*. Surround. (R) 123 min. VHS priced for rental. LD $39.95. Columbia TriStar.

**Radioland Murders**
1994. Mary Stuart Masterson, Brian Benben, Christopher Lloyd; dir. Mel Smith. George Lucas put together this tribute to screwball comedies, radio and the days before TV took over. Though weak on comedy, the cast and plot grow more likable as the yarn spins itself out. Surround. (PG) 108 min. VHS priced for rental. THX LD letterboxed $39.98. MCA/Universal.

**Imaginary Crimes**
1994. Harvey Keitel, Faruza Balk, Kelly Lynch; dir. Anthony Drazan. Get-rich-quick artist alienates friends and family with his schemes and deceit. Surround. (PG) 106 min. VHS priced for rental. LD letterboxed $34.98. Warner.

**Hoop Dreams**
1994. Dir. Steve James. Documentary that caused much hoop-la with its depiction of two Chicago kids' five-year struggle to fulfill their dreams of basketball stardom. Stereo. (PG-13) 136 min. VHS priced for rental. LD $49.99. New Line.

**I Don't Want to Talk About It**
1994. Alejandra Podesta, Marcello Mastroianni, dir. Mary Luisa Bemberg. Aging charmer befriends and brightens the life of a 15-year old hunchback girl, but later finds to his horror that he has fallen in love with her. Surround. (PG-13) 102 min. VHS priced for rental. LD $34.95. Columbia TriStar.

**The Road to Wellville**
1994. Anthony Hopkins, Bridget Fonda, Matthew Broderick, John Cusack, Dana Carvey; dir. Alan Parker. *Grand Hotel*-style story of the coming together of five characters over three seasons at a turn-of-the-century spa for health nuts, with Hopkins presiding as the spa's chief quack. Surround. (R) 120 min. VHS priced for rental. LD $34.95. Columbia TriStar.

**The Red Shoes Criterion Edition**
1948. Moira Shearer, Anton Walbrook, Marius Goring, Leonide Massine; prod./dir. Michael Powell and Emeric Pressburger. New restoration supervised by cinematographer Jack Cardiff. Many extras include commentary by film historian Ian Christie, actor Jeremy Irons reading from the original fairy tale, stills collection, an animated film of Hein Heckroth's Oscar-winning expressionist designs, a Powell and Pressburger filmography with movie clips, and interviews with Goring, Shearer, Cardiff, Martin Scorsese and Brian Easdale, composer of the Oscar-winning score. Mono. (NR) 134 min. CAV LD letterboxed $124.95. Criterion

**You Can't Do That: The Making of A Hard Day's Night**
1994. The Beatles, Dick Lester, Phil Collins, Roger Ebert, Peter Noone, Micky Dolenz. Includes The Beatles performance of "You Can't Do That" which ended up on *AHDN*'s cutting room floor, thankfully later picked up. Color/B&W. Stereo. (NR) 65 min. VHS $19.98. LD $29.98. MPI.

**Skeleton Warriors**
1994. Good vs. evil techno-fantasy animation, with the good being the ruling royals, the bad the bourgeois baron and his skeleton warriors. The message: only the empowerment of strong family bonds can

*continued on page 95*

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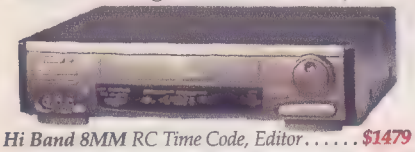

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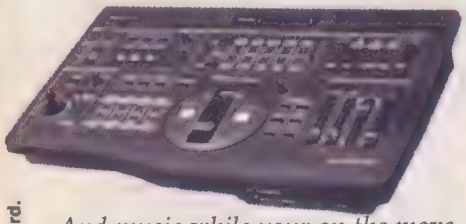

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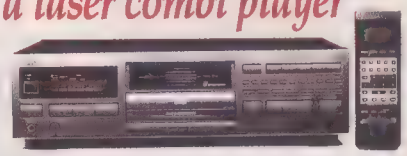

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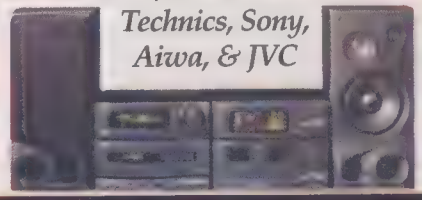


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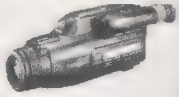

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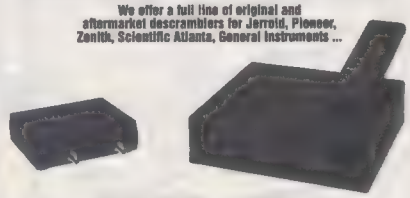

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BY BRUCE EDER

# *Lost in the vaults– 10 films that video forgot*

Is it possible every old film worth releasing on video has already been released? How many films can there be left that people actually want to see? After all, there's even an Edward D. Wood Jr. trilogy on laserdisc, and MGM/UA is getting down to its Mario Lanza catalog. The truth is there are still major, award-winning movies with serious followings that have yet to appear on laserdisc 15 years into the home video era; some have yet to appear on tape. Often, the films' owners are unwilling to give them a new audience. Sometimes, it's more complicated. Here at 10 titles that deserve to be more widely seen, but that will have to beat the odds to do so.

The 1981 science-fiction anthology **Heavy Metal**, long a cult favorite, is the only film produced by *Ghostbusters* director Ivan Reitman that hasn't made it to video in any incarnation. The reason is its soundtrack, which uses dozens of well-known rock songs. Back when the movie was made, licensing agreements for songs never included their use on videocassette or laserdisc. Now, clearing the rights to all those songs could "keep a lawyer busy for 10 years," according to a former Columbia Pictures home video executive. Replacing the songs with substitutes, an alternative used for the video release of *Fast Times at Ridgemont High*, among other films, would be self-defeating since the songs in *Heavy Metal* embody so much of the movie's appeal.

MGM/UA and Turner Entertainment have had numerous requests for a video release of the Irving Berlin musical **Annie Get Your Gun**, a 1950 film that hasn't been seen in any form since the '70s. Rights to the legendary musical reverted to Berlin decades ago, but bad blood between Berlin and the studio, which abruptly cancelled work on his bio-pic, *Say It With Music*, kept *Annie* off the market. Six years ago MGM/UA's George Feltenstein said the problem was money. He felt Berlin's representatives wanted more than *Annie* was worth. But when excerpts turned up in *That's Entertainment Part 3*, the story changed. Reportedly, the film is no longer under consideration because its depiction of Native Americans isn't politically correct. Either way, *Annie* stays holstered.

Samuel Goldwyn's final production was Otto Preminger's adaptation of George Gershwin's **Porgy and Bess** (1959), starring Sidney Poitier, Dorothy Dandridge and Sammy Davis Jr. It last aired on TV in the '70s before its rights reverted to the Gershwin estate. The Goldwyn company would love to reissue it, but the Gershwin estate doesn't think it's good enough to release. In theory, the original opera goes out of copyright in 2010, at which point the Gershwin estate will lose the right to control the movie. So fans should hang in there.

Love's Labor Lost? Joseph Cotten and Jennifer Jones in *Portrait of Jennie*.

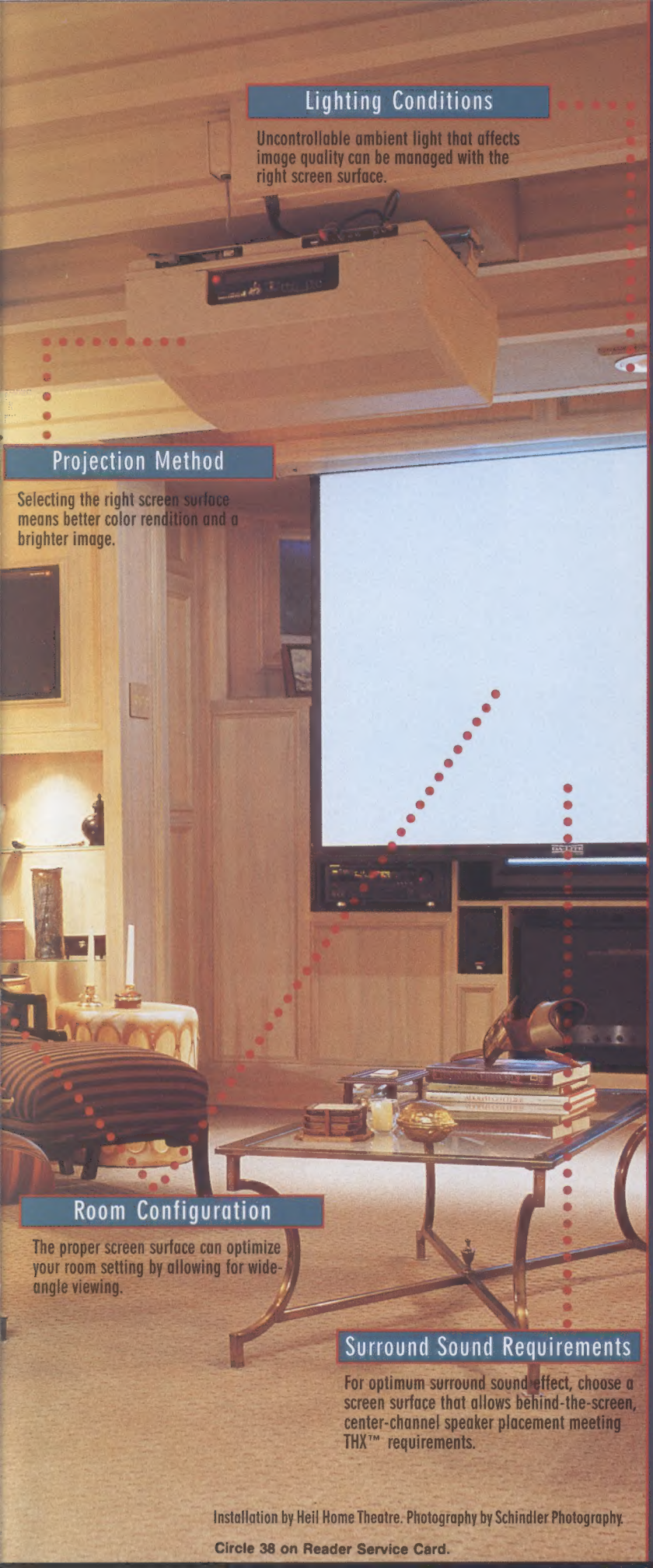
Joan Fontaine snared an Oscar nomination for her performance in **The Constant Nymph** (1943), a drama based on Margaret Kennedy's book. Rights to the movie, and to a 1933 British version starring Elisabeth Bergner, reverted to the Kennedy estate long ago. Neither it nor Turner, says Feltenstein, are interested in its re-release.

Remakes of classic pictures often cause the originals to be pulled from circulation. This happened to **The Blue Lagoon**. Most of us have suffered through at least a few minutes of the 1980 version starring Brook Shields and Christopher Atkins. But in 1949, 16 years before Shields was born, England's Rank Organisation released a more sensitive and articulate Technicolor *Lagoon*, starring Jean Simmons and Donald Houston. It hasn't been seen since the Shields version was released.

Laserdisc releases can also create special problems because of the high standards the medium demands. Three *Flash Gordon* serials starring Buster Crabbe–**Flash Gordon** (1936), **Flash Gordon's Trip To Mars** (1938) and **Flash Gordon Conquers the Universe** (1940)–are the most popular serials ever made. *Conquers the Universe* is also the most beautiful. But a fire in a New York storage facility in the '70s destroyed the original fine-grain nitrate prints of all three serials, and the original negatives are long gone. Hearst Video recently released VHS versions of the serials, which each run more than 240 minutes. But it's not clear the materials will support a higher quality laserdisc release.

Nor is a laserdisc release likely for David O. Selznick's 1948 **Portrait of Jennie**, starring Jennifer Jones and Joseph Cotten. One of Hollywood's great fantasies, it's out on videocassette and was on FoxVideo's "upcoming" laserdisc list for four years. At one point, this writer was asked to select a sidebreak that would have permitted the last 28 minutes, which includes a spectacular supernatural storm sequence, to be mastered in CAV. But in 1993, FoxVideo programmer David Goldstein said *Portrait of Jennie* will never come out on disc because FoxVideo wasn't happy with the quality of its master, and remastering it "would cost more than the film is worth on disc."

A similar problem afflicts Selznick's **Duel In the Sun** (1946), also starring Jones. It has been on and off Fox's list of upcoming laserdiscs more than once. Right now, it's off because the 138-minute lust-in-the-dust Technicolor epic just doesn't seem worth remastering. Some of these films may yet show up because companies can be resourceful. Val Lewton's *The Ghost Ship* (1944), a film long "lost" in a lawsuit, turned up on videotape in 1993. They all deserve a better fate. ■

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